VOGUE

SEPTEMBER 1

Front-row seat at the Paris collections: future influences

American fashion news: ready now

SPECIAL SECTION: DECORATING NEWS-BULLETIN



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 22

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Men's Merchandising Editor:
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BRITISH VOGUE
37 Golden Square, London W. I.
Editor: Audrey Withers
Managing Director: Harry W. Yoxall

FRENCH VOGUE
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Editorial Director: Michel De Brunhoff
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

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Edna Woolman Chase, Editor Emeritus
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Vol. 128, No. 4.
Whole No. 1974

VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 1, 1956



PENN

COVER

One of the great casual looks from the American Collections ready now: brilliant red with a brilliant touch—a lynx collar (the long-maned furs are a revival now). Evening elegance here? Possible: a simple change of shirt could swing it. Wool broadcloth jacket and skirt: about $185. White silk twill shirt, about $25. Costume by B. H. Wragge, gloves by Superb: Bonwit Teller. Costume: Hudson's; Frederick & Nelson. Cartier jewels. "Peau Fraîche" face powder, by Caron.

PARIS COLLECTIONS

203 Vogue's eye view of Paris fashion—from a front-row seat
204-225 News, looks, in Paris this season

AMERICAN FASHIONS

226 American Collections news-report
227 Drawing-room dress: softness softer; long skirt longer
228 Notable mauves used with blues; future suit views
230 Notably high waists on the coming coats
232 American cape news: the cape-suit
233 Shopping trip through the new American Collections
240 Great comeback for black: here with brown
244 Black city-dresses now with taller belts
246 8 P.M. blackness: new siren sleeves
248 Changing times in black: day-through-dinner looks
250 Cashmere cardigans: part and parcel of casual dresses
252 Cashmere pull-overs with new light touches of ribbing
254 Red jersey dresses: the soft glow in the fashion
256 Return to black: softly, for little evenings
258 News on black shoes: black décor
259 New gloves with black: off-beat browns
260 Lingerie, now positively brilliant
262 Memo on fur, stressing shorter cuts, greater dash
264 Dash-around dresses in the city news
266 New Vogue Patterns: suits set for a long run

FEATURES • ARTICLES • PEOPLE

45 "Is This Trip Necessary?" By Jean Brandon Burton
148 "No Gentlemen Callers in Paris." By Julie O'Faoláin
234 "Chef d'œuvre." By Elisabeth Ayrton
236 Eddie Constantine: New Star in French Films
237 People Are Talking About . . .
238 In the Cambodian Jungle, Unearthly Figures
268 Gossipy Memo on Travel
284 "Portrait of Vita Sackville-West." By Aileen Pippett

FASHIONS IN LIVING

269 Fresh way to keep a white bedroom in fresh condition
271-278 18 new ways to keep a house ahead of the times

BEAUTY

280 Discoveries in beauty

DEPARTMENTS

192 Vogue's Travelog
194 Vogue's School Directory
196 Shop Hound

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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so prophetic of the way individualists choose
to change the pace this Fall.
The flare and the sheath . . . skirts masterfully
tailored by Evan-Picone in the smoothest
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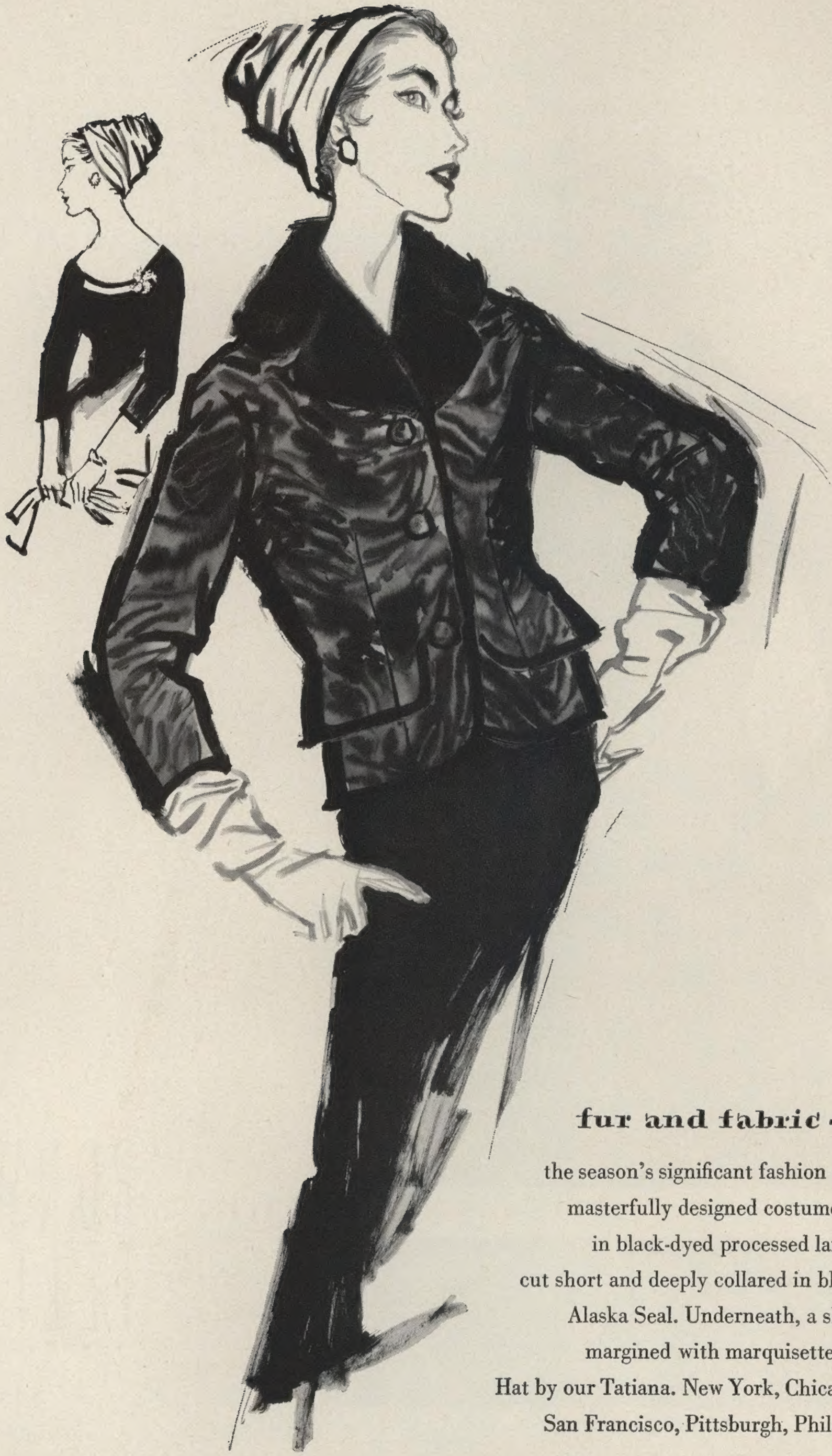
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Misses' sizes, 225.00 Coat Salon

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the season's significant fashion components in our masterfully designed costume. Magnificently jacketed in black-dyed processed lamb (origin Argentina) cut short and deeply collared in black-dyed Alaska Seal. Underneath, a sheer wool sheath margined with marquisette. 495.00. Dress Collections. Hat by our Tatiana. New York, Chicago, Detroit, Beverly Hills San Francisco, Pittsburgh, Philadelphia, St. Louis

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DERUJINSKY

greta plattry designs her smart city-country sheath in giant herringbone wool tweed by SHAMOKIN, double breasted, concealed hip pockets... accented with her handloomed wool knit sweater, bracelet sleeves... dress in beige, grey, black on white. Sizes 8 to 16. **$35.** Sweater white only. Small, medium, large. **$14.95.**

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The cropped jacket, with a narrowed front, pleated blouson back. Yoke-lined. *(V-26)* **25.00**

The sheath skirt, very slender with a back kick-pleat, lined back, a smooth leather belt. *(V-27)* **11.95**

The blouse, in matching tones of wool jersey, shoe-buttoned up to the neckband. *(V-28)* **10.95**

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(Left) Sheer wool with a tiny collar and front seam of rayon faille. *(V-30)* Also in rayon crepe. *(V-31)* **39.95**
(Right) Button-front rayon crepe, its V neckline and side pocket touched with rayon satin. *(V-32)* **39.95**

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David Levine

The silky silks — for important evenings. Left: Contoured sheath, the back shirred, dipped low, discreetly beaded. About $90. Right: The pretty contradiction of little sleeves and bared shoulders. About $110. Both in sizes 10 to 20. At Bonwit Teller, all stores. I. Magnin, all stores. Julius Garfinckel, Washington, D. C. Or write David Levine Co., 530 Seventh Avenue, New York 18.

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Monte Sano & Pruzan



Hat by John Frederics

Ours alone in

Baltimore



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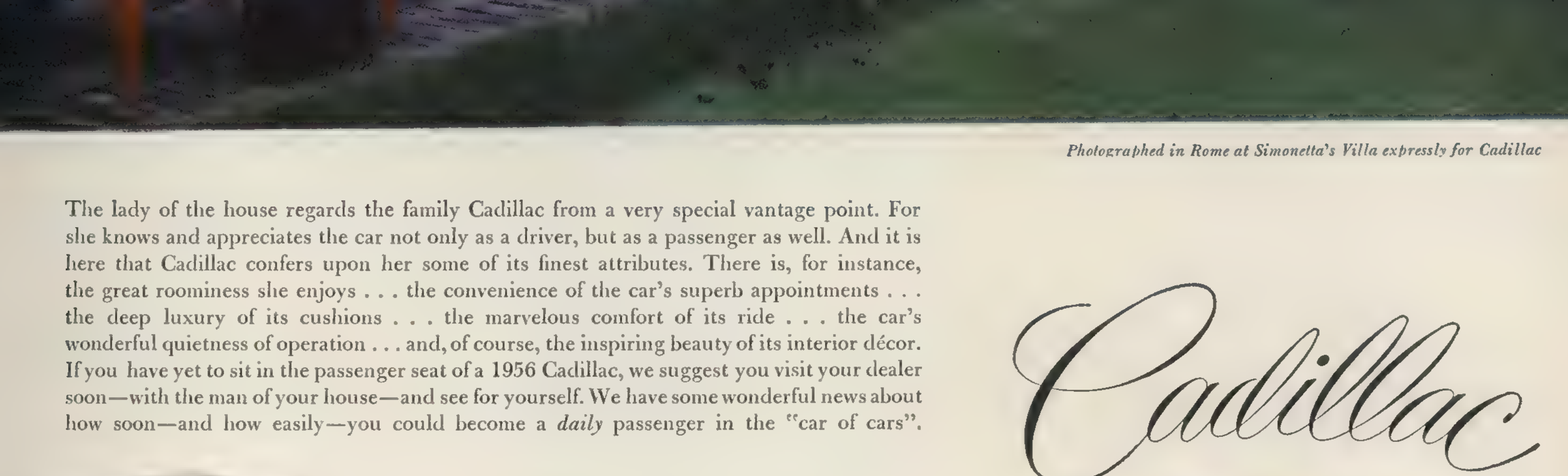
Prière



Photographed in Rome at Simonetta's Villa expressly for Cadillac

The lady of the house regards the family Cadillac from a very special vantage point. For she knows and appreciates the car not only as a driver, but as a passenger as well. And it is here that Cadillac confers upon her some of its finest attributes. There is, for instance, the great roominess she enjoys . . . the convenience of the car's superb appointments . . . the deep luxury of its cushions . . . the marvelous comfort of its ride . . . the car's wonderful quietness of operation . . . and, of course, the inspiring beauty of its interior décor. If you have yet to sit in the passenger seat of a 1956 Cadillac, we suggest you visit your dealer soon—with the man of your house—and see for yourself. We have some wonderful news about how soon—and how easily—you could become a *daily* passenger in the "car of cars".

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Mark II

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Westchester

Handma [illegible]
533 Seventh Avenue, [illegible] *York 18, N. Y.*

September 1

VOGUE

Trade Edition

FIRST REPORT FROM PARIS COLLECTIONS

NEW AMERICAN FASHIONS READY NOW • • •

- *pink for evening* *(page 227)*
- *mauves used with blues for day* *(pages 228 and 229)*
- *high-waisted coats* . . . new lineage for day *(pages 230 and 231)*
- *the cape* . . . important new day fashion *(page 232)*
- *black mixed with brown* . . . in coats, suits, complete costumes *(pages 240 through 243)*
- *tall belts* . . . the city-black dress, day or night *(pages 244 and 245)*
- *new siren sleeves* . . . black dressing-for-dinner dresses *(pages 246 and 247)*

More Vogue fashion ideas: Fur fashions; shorter cuts, greater dash . . . soft blacks in fashion for day and evening . . . cashmere cardigans now part of casual dresses . . . colourful lingerie and corsets in sapphire blue, apricot, coffee, coral and jade . . . black décor on black shoes . . . gloves and stockings in new shades of brown and beige to wear with black.

Vogue's fashions in living: 18 new ways to keep a house ahead of the times . . . changes to come in décor.

Vogue's copy ideas and philosophy can be used to present fashions from your own collections in newspaper advertisements, displays and fashion shows.

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VOGUE, SEPTEMBER 1, 1956, VOL. 128, NO. 4

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Let what "VOGUE SAYS" headline your advertisements and displays.

Pink for Evening

VOGUE SAYS: "Pink drawing-room dress—a raving beauty"
VOGUE SAYS: "Newest American fashion—
pink drawing-room dress"

The Fashion for Black

VOGUE SAYS: "Black is the new dazzle"
VOGUE SAYS: "A wardrobe that's nothing-else-but-black"
VOGUE SAYS: "Positive new note in black—sheath and jacket"
VOGUE SAYS: "Day-through-dinner looks—
black dresses with jackets"
VOGUE SAYS: "Black dress and jacket—day look dressed for dinner"
VOGUE SAYS: "Dress and jacket—with the new attraction of black"
VOGUE SAYS: "New allure of black—growing by the hour"
VOGUE SAYS: "Return to black—for little evenings"
VOGUE SAYS: "Return to black—softly"
VOGUE SAYS: "Black dress, a romantic hat, glitter to spare"
VOGUE SAYS: "Sensational—a slender, soft form of black"
VOGUE SAYS: "Flattering black—bareback chiffon"
VOGUE SAYS: "Softness—happening to black in general"
VOGUE SAYS: "8 P.M. blackness—new siren sleeves"
VOGUE SAYS: "Hourly news on black—tall belts"
VOGUE SAYS: "New black dressing—as easy as jersey"
VOGUE SAYS: "A beltless line in black jersey—relaxing dress"
VOGUE SAYS: "A rage—the softer city black dress"
VOGUE SAYS: "New black dress belts—depth plus height"
VOGUE SAYS: "All the black you can get is the new idea"
VOGUE SAYS: "For the city black dress—soft accessories"
VOGUE SAYS: "News again—dress-for-dinner dresses in black"

The Fashion for Mauves

VOGUE SAYS: "Notable mauves used with blues"
VOGUE SAYS: "Mauves—famous flatterers"
VOGUE SAYS: "Mauves—have a strong hand in fashion now"
VOGUE SAYS: "Mauves—part of their strength
is their blue persuasion"

The Fashion for Black and Brown

VOGUE SAYS: "Black—newly mixed with brown"
VOGUE SAYS: "Great comeback for black—with brown"
VOGUE SAYS: "Black coat that applies to the new brown city dress"

The High Waisted Coat

VOGUE SAYS: "High new pitch to the waist of a coat"
VOGUE SAYS: "The high-waisted coat—never more wearable news"
VOGUE SAYS: "Soft, smart look—the high-waisted coat"
VOGUE SAYS: "Notably high waists on the new coats"

The New Cape

VOGUE SAYS: "The cape—new American suit-find"
VOGUE SAYS: "The cape—narrow as a suit jacket"
VOGUE SAYS: "The cape—new form of elegance"

New Furs

VOGUE SAYS: "Three-quarter lengths—new fur yardstick"
VOGUE SAYS: "Fur news—shorter cuts, greater dash"

Sweater News

VOGUE SAYS: "News in cashmere pull-overs—
a light touch of ribbing"
VOGUE SAYS: "Cashmere pull-overs—finely, newly ribbed"
VOGUE SAYS: "Cashmere pull-overs—like a man's silk shirt"
VOGUE SAYS: "Cashmere cardigans—now part of casual dresses"

The Red Jersey Dress

VOGUE SAYS: "Red jersey dress—this autumn's soft glow"
VOGUE SAYS: "A glow of red—to balance a wardrobe's colours"
VOGUE SAYS: "Red jersey dresses—very much on the city side"
VOGUE SAYS: "Red jersey dresses—try blond coats"

Colourful Lingerie

VOGUE SAYS: "Sapphire blue—brilliant new way
to dress under clothes"
VOGUE SAYS: "Sapphire blue—a never-before lingerie colour"
VOGUE SAYS: "News in lingerie—positively brilliant"
VOGUE SAYS: "Look for lingerie colours that are
intensely colourful"
VOGUE SAYS: "Lingerie—to supply colour to a wardrobe"
VOGUE SAYS: "News in lingerie—sapphire blue"
VOGUE SAYS: "News in lingerie—apricot concentrates"
VOGUE SAYS: "News in lingerie—new strong coffee shades"
VOGUE SAYS: "News in lingerie—coral, jade"
VOGUE SAYS: "Brilliant new idea in foundation-sizing—dress-sizes"
VOGUE SAYS: "Height—new key to a girdle's fashion stature"
VOGUE SAYS: "Dresses with heightened waistlines
call for girdles with the same"
VOGUE SAYS: "Look for V'd backlines in foundations"
VOGUE SAYS: "Nylon tricot surprise—thin, filmy chiffon"
VOGUE SAYS: "Nylon tricot surprise—matte-finished crêpe"
VOGUE SAYS: "New lingerie—brilliant understanding of fashion"
VOGUE SAYS: "Tall new girdle to wear under a tall new skirt"

Shoes, Stockings, Gloves

VOGUE SAYS: "News—the black-on-black shoe"
VOGUE SAYS: "Deep brown glove—bright enough
for black dresses"
VOGUE SAYS: "For evening black—stockings in melting beige"

Fashions for Living

VOGUE SAYS: "Coming fashion for the table—vermeil and silver"
VOGUE SAYS: "Wallpaper woodwork—gilded panels"
VOGUE SAYS: "To give a room a new outlook—
new shades at the window"
VOGUE SAYS: "Latest match—wallpapers and fabrics"
VOGUE SAYS: "Luxury of embroidery—
practically everywhere now"
VOGUE SAYS: "More texture around the house—new wallpapers"

QUOTE VOGUE and SELL FASHION

Your release date: August 30

Irene does the backward drift of lace, does it importantly in black. Her design: to make the wearer an object of beauty from any point of view. *Marshall Field & Company*
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SHOP 28





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HERBERT SONDHEIM

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of white satin.
About 135.

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RICH FOUKE-DYED
ALASKA FUR SEAL
NEWLY BLOUSED
ABOVE SHEER BLACK WOOL.

DALLAS
HOUSTON

Photo: Coffin ** ; Hat: Mr. John

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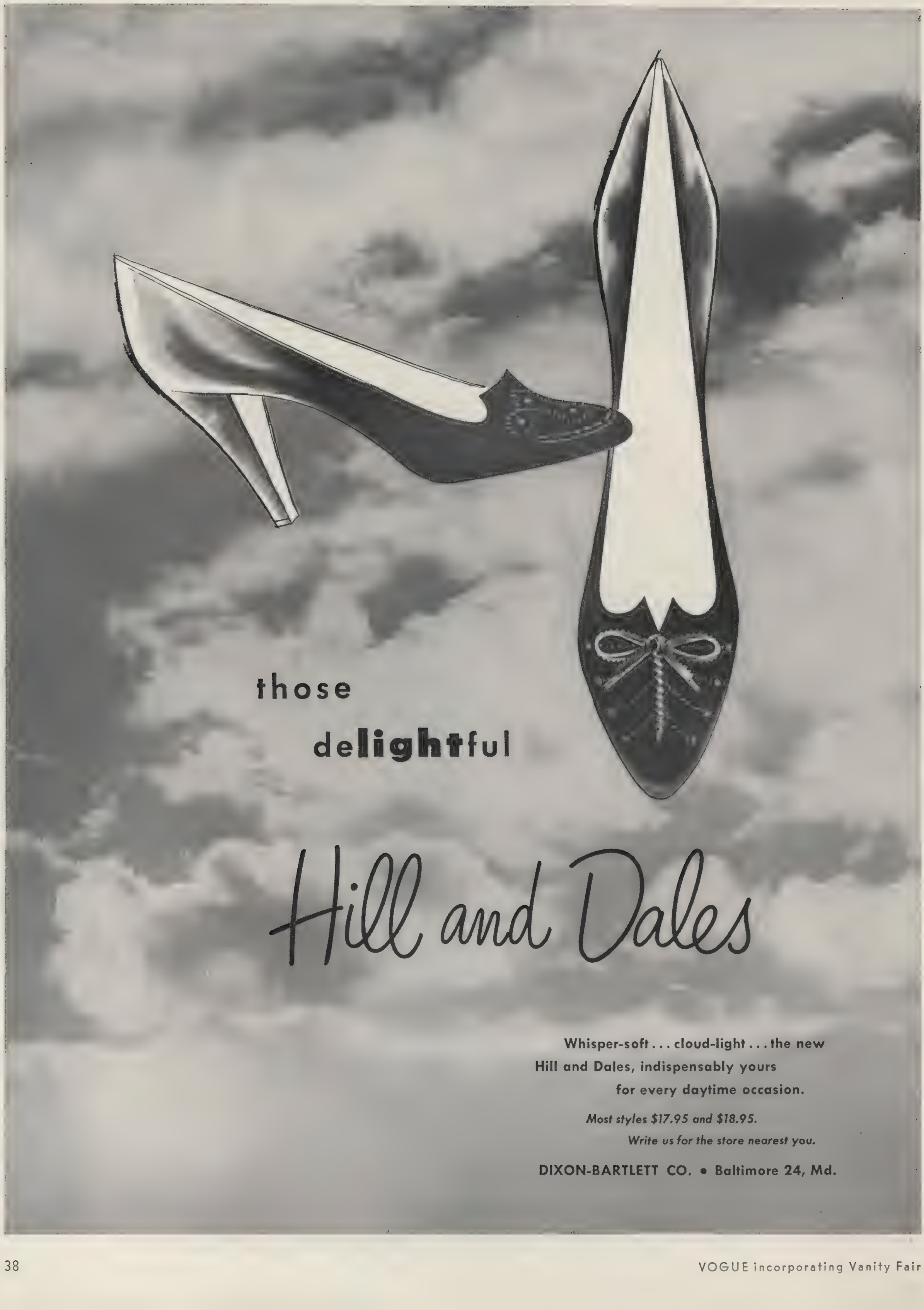
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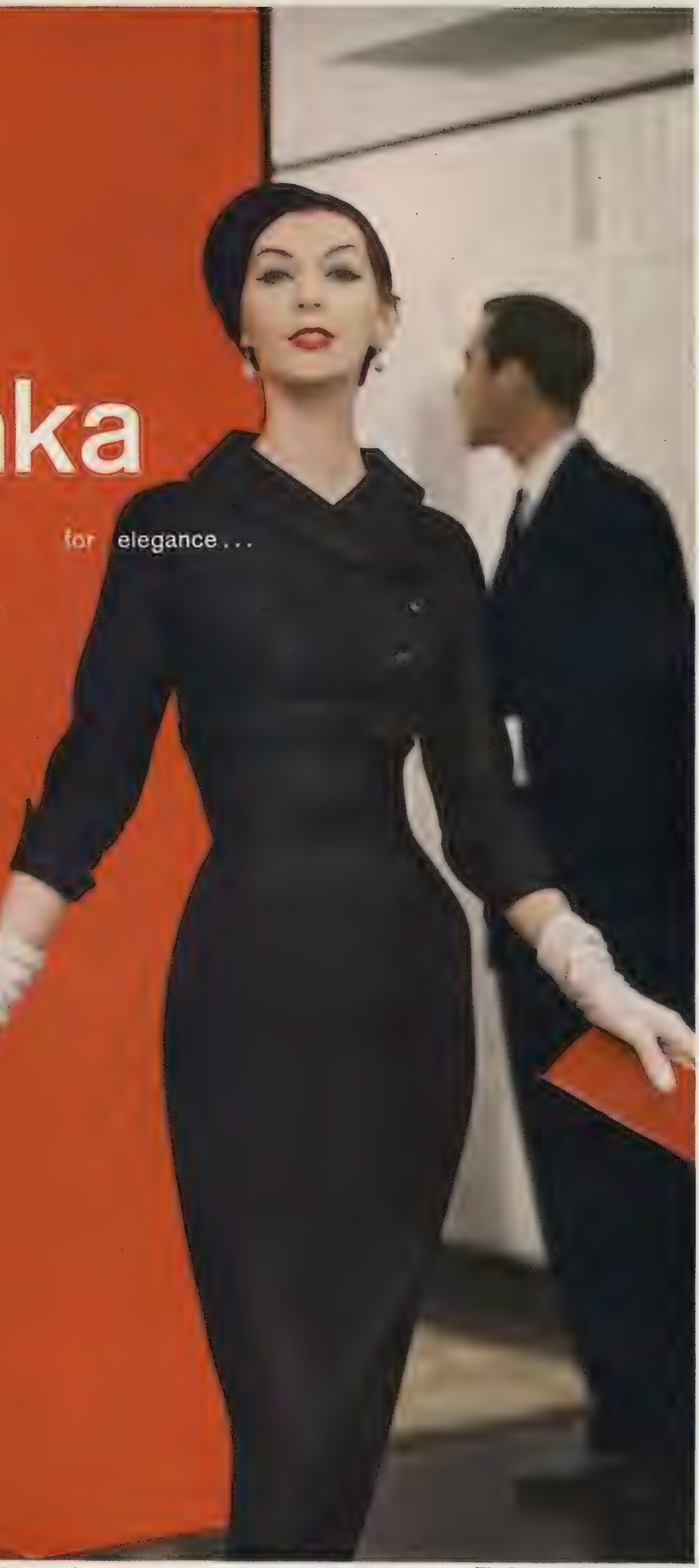
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CARLYE'S FALL FARE:

smartest thing you could pick this season — Wyner's mushroom worsted jersey for a cuff-back jacket garnished with ribbing and a slim skirt — spiked with a truffle black jersey, rib-trimmed weskit.

Hat John Frederics



Dior creates cosmopolitan-drama

Urbane costume of superb worsted jersey from Dior's New York collection.
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SAG-NO-MOR® jersey by Wyner



She wears the Palm Beach Set in Sapphire—one of the many beautiful fall colors. Slip-on, $19.95; cardigan, $26.95. At better stores. His Cashmere by FORSTMANN, too. $29.50. At men's stores.

The cherished look . . . the shrewd investment . . . it's a FORSTMANN Cashmere

This is the year when the sweater knows no limits and no hours. Matching a skirt, it becomes a dress. Topping a sheath, it's a costume. And the finest blue-chip investments today for any girl's growing sweater wardrobe are FORSTMANN Cashmeres.

They have a lavish look that says, "Money in the bank." They have a soft touch that whispers, "She loves fine things." Always there's the wonderful feeling—knowing there's no finer sweater in the world than a FORSTMANN Cashmere. FORSTMANN buys and knits only the world's finest virgin Cashmere for your sweater.

Fully full-fashioned to fit your figure, modern FORSTMANNs are easy to keep, too. Washing is foolproof with the new wool-washing aids. And moths are no problem. It's easy to see why so many smart girls are sweater-collecting—in FORSTMANN Cashmere. (Skirts to match, too, of FORSTMANN fabrics. Those here are by EVAN-PICONE.)

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THE BERMUDA blouse—to add a scarf or not. This all-Cashmere pullover is dainty as if a dressmaker made it. Yet it has the go-everywhere comfort of the finest knit. $24.95



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THE SPORTSTER for campus, suburbs, country club. Its impeccable cut has a timeless simplicity. Its soft touch, fine needling are typically "FORSTMANN." $23.95

FORSTMANN KNITWEAR

Is this trip necessary?

BY JEAN BRANDON BURTON

I have just received a questionnaire from the Jury Commissioners of our county which includes a list of those who are lawfully exempt from duty. Along with governors, coroners, attorneys general, dentists, judges, firemen, veterinarians and embalmers, it mentions "constant ferrymen." It is true that there is a river running through our county but it is sufficiently bridged; there are no ferries. I take it, then, that this last category (the suffix "man" being used in its general sense of human being, male or female) refers to the mothers of young children. Take Daddy to the train, take the children to school, drive one to a piano lesson, another to the boy scouts—the mother of today is a chauffeur, depositing and collecting, then redepositing, re-collecting her family.

A boy these days can't even have a newspaper route without Mother deployed as a rear guard. Imagine the situation: It is 6 P.M. on a sleeting February day. Mother has dinner ready and is sitting by the fire reading the paper. The phone rings. "It's me, Mommie," says a tearful young voice, "I'm out at the Olsens' . . . the bike tipped over . . . it's so slippery . . . I can't ride any further." Mother gets out the car and goes to the rescue. She had urged him to take the job in the first place because she thought it would teach him self-reliance; instead he learns that his Mother loves him, but he knew that already.

I avoid becoming entangled in any such schemes—my children have to learn self-reliance on their own hook. I have four, and I shy away from the car like an old delivery horse; but occasionally, of course, my aversion to taxiing is overcome by a more pressing consideration. Recently, when my seven-year-old daughter, Judy, wanted to take ballet lessons, my first reaction was "No," because I would have to drive her to a nearby town. But then, I thought, maybe ballet would be good for her. She can play football and baseball and is a fine wrestler. She told me the other day that she had to slow down on the playground so that the boys in her room could catch her. (I leave it to some male writer to draw a moral from this remark.) She is jet-propelled and about as easy to manage as a box kite in a hurricane. Ballet dancing called up an image of gauzy, powder-puff skirts and swan-like movements—just the thing to awaken her latent femininity (at least I hoped it was latent). So I found another mother who would take her child and mine to the class; I was to bring them home.

Not being, as it were, attuned to driving, the first day that I should have done this I forgot it. I was sitting in the bedroom, half-dressed, peacefully wrapping Christmas presents—it was early December—while my youngest, aged ten months, crawled around the floor playing with the bright paper that I had dropped. The phone rang, "Mother," said a young voice full of exasperation, "where *are* you?"

"Oh heavens, Judy, I forgot!" I said, twinging with guilt. "I'll come *right* away. Just . . ."

"Edna is crying." (Edna was the other girl.) Judy spoke in a smug tone of superiority.

"Oh dear, let me talk to her . . . Now Edna, dear, don't worry. I'm coming right now. Just wait by the . . ." Et cetera.

So the next week I was determined to be on time. I parked as near as I could get to the studio, and settled down to wait, reading a magazine, with the baby in his car seat beside me. Time passed and I realized that the girls were very late. "Oh blast," I said, "I'll have to go get them. Come on,

(Continued on page 90)

FALL FASHION

FORECAST BY

DAVID CRYSTAL



5TH AVENUE AT 58TH STREET + NEW YORK 10

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

MIA HERLINGER'S worsted-and-silk tweed in taupe, blue or red; a DAVID CRYSTAL in sizes 8 to 18. About $9,00.

All eight dresses at all eight stores • Prices slightly higher in the West



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LAWFORD'S [illegible] DAVID CRYSTAL [illegible]

All eight Blums at all eight stores · Prices slightly higher in the West



JASCO'S wool knit in black, red, navy or brown; a **DAVID CRYSTAL** in sizes 10 to 18. 69.95.

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ALAMAC'S Plaidjac of lin and wool knit in brown, charcoal, teal or black. **DAVID CRYSTAL** in sizes 10 to 20. 49.95.

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NEIMAN-MARCUS mouton-lined sculptured-rabbit fur in Blue, Brown or Black, a DAVID CRYSTAL in sizes 10 to 20. About 30.00.

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The Halle Bros. Co.

CLEVELAND

SHANDKIN a [illegible] plaid in gray or [illegible]; a DAVID CRYSTAL in [illegible] 10 to 18. About $0.00

All eight dresses at all eight stores [illegible] Wo[illegible]



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AMES wool-and-nylon tweed in blue, brown, gold, green or gray | DAVID CRYSTAL in sizes 10 to 20. About 10.00.

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RICH'S
ATLANTA

LEBANON'S worsted jersey in navy-with-fawn, taupe-with-black or black-with-brown • DAVID CRYSTAL in sizes 10 to 20. About 40.00

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Edith Small's

red Bianchini brocade

magnificently draped and glowing

like a rajah's ruby . . .

its swathed bodice and harem-skirt

ending in a flowing panel.

a J.P. Allen exclusive

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Ben Zuckerman's polished black broadcloth theater suit — buttoned with "jewels," scarve'd with shining white.

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of superb cashmere,
in this imported slipon
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The sweater, sizes 36-40,
27.95; the skirt, 10-18,
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It's the cigarette designed for people who smoke a lot. You see, Kent's Micronite Filter gives you high filtration to help you keep your smoking moderate. And the Micronite Filter means smoother flavor, too, more enjoyable taste from Kent's custom-blended tobacco.

So if you smoke a lot, change to Kent to help you keep your smoking moderate.

KENT The only cigarette with the Micronite Filter

Great day... the first day Haymakers dawn on you! They turn pavements into easy streets, give tailored clothes a wonderful lift. Hand-crafted, hand-lasted of a single shell of lithe leather, Haymakers go the distance from daybreak to nightfall. In every color, every size, for every walk of your life... the Pump in kip-calfskin, about $15, in bucko suede, about $16. The Wedge-Tie and Oxford, about $16. For store nearest you, write Haymaker Shoe Corp., Dept. V9, 47 W. 34th St., N. Y.

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right
in
Haymakers



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. . . . . for the two of you in the world's most famous cashmere — luxury loomed by Einiger, master tailored by Hart Schaffner and Marx. Your fabulous clutch coat with its soft notch collar, push up sleeves in the new narrowed silhouette comes in cuba red as shown, nude, bahama, gray and black. About $150.00. His coat about $145.00 in gray and navy. For store nearest you write Hart Schaffner & Marx, Chicago, Ill.

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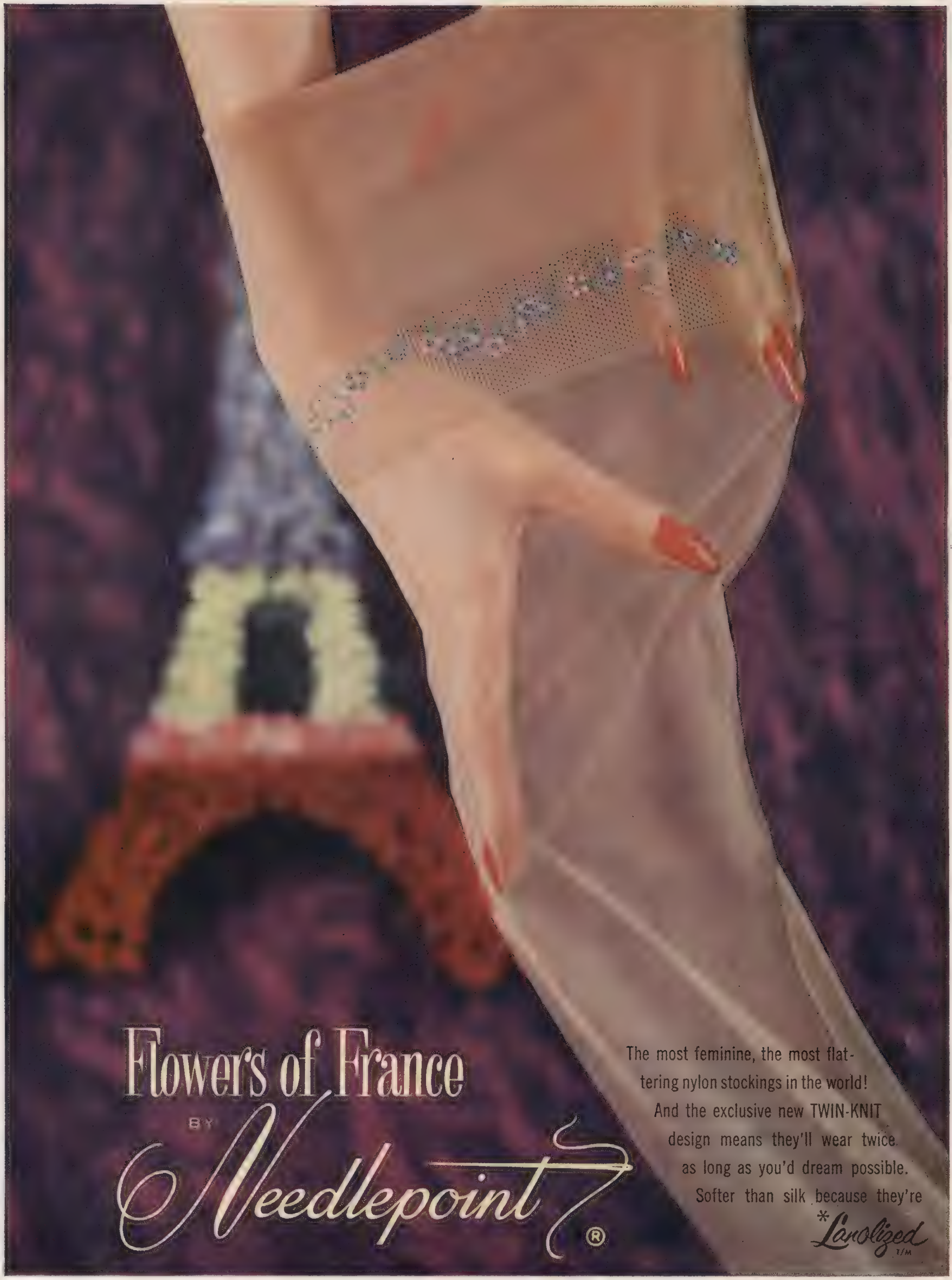
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PORTRAIT OF A LADY in a Maidenform masterpiece: the new Pre-Lude Once-Over Six-Way. Lifts your curves, snugs in your waist, moulds a fabulous figure! With "quick-change" six-way straps, to move or remove for every fashionable neckline. White cotton broadcloth, A, B and C cups . . . 8.95

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THE INCANDESCENT TAFFETA OF **ARNEL**



ARNEL TRIACETATE makes the newest fashions you ever saw. Do you know how some dresses give you a kind of radiance? A sense of well being? A feeling of *luxury?* These two dresses of Arnel do just that. When you see the taffeta, you will see why. It is absolutely *incandescent.* It glows like the purest silk. It feels like the richest silk. And it stays fresh and beautiful wherever you go.
Celanese Corporation of America, New York 16.

DRESSES BY LESLIE FAY. Both in Bankok red, jade, peacock, black. Brief sizes 10 to 18. About $23 at Lord & Taylor, New York; Marshall Field & Co., Chicago; Higbee Co., Cleveland; Woodward & Lothrop, Washington, D. C.; Frederick & Nelson, Seattle. More stores on page 195.

Celanese CONTEMPORARY FIBERS

ARNEL

This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance


Maximilian
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shimmering black HOLLANDER-dyed Russian Broadtail



At fine stores everywhere. For further information write Forstmann Woolen Company, Passaic, New Jersey.

To lunch over tweed, to dinner over satin...this coat is as relaxed as your leisure life. To create its opulent look, Frank Gallant—known for the unerring fit of his designs—envisioned a fabric superbly soft...but with stamina, too. He chose the misty bloom, the velours softness of FORSTMANN's "Allura." Result—a coat that wraps you richly—a coat that tells your world you believe the best about yourself.

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Ansonia is the vital ingredient that gives fine foundations the power to mold a beautiful shape... and more important, to keep it that way.
PLAYTEX Living Bra of Ansonia's elasticized rayon/cotton batiste. It lifts and rounds your bosom... it adjusts to your every movement. White or Black.
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ANSONIA MILLS INCORPORATED, EMPIRE STATE BUILDING, NEW YORK 1, N.Y.

HAT BY JOHN FREDERICS



At fine stores everywhere. For further information write Forstmann Woolen Company, Passaic, New Jersey.

Subtle as sable, this town coat stakes its all on splendid simplicity. Robert Knox designed it for Ben Gershel—with all the quiet quality for which he is renowned. He shopped for a fabulous fabric—and found it at FORSTMANN. Its glimmering surface—all pure wool—whispers like heavy dull satin. Cut wide, yet restrained, with Persian face frame—it's all poetry in motion. A coat completely new . . . with a timeless destiny.

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PHOTO BY BETTY ESTEVEZ



Estévez

GRENELLE-ESTEVEZ LTD., 550 Seventh Avenue, N. Y. C.



At fine stores near you. See page 192

Created by Louis Goldstein...the golden coat. And golden the feeling it gives a woman to look so lithe and lovely...so utterly luxurious. With his own magic brand of alchemy, Louis Goldstein took FORSTMANN's "Ermina"—richly woven for him alone—collared it with an exotic curve of golden Somali leopard. The result —a frankly lavish coat that takes as fair a place in the sun as it does under marquee lights.

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HAT BY EMME



FOR STORE IN YOUR CITY WRITE . . . BEN. BARRACK, 498 SEVENTH AVENUE, NEW YORK CITY 18

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At R. H. Stearns, Boston; Neiman-Marcus, Dallas; Julius Garfinckel, Washington, D. C.; Al Rosenthal's, Inc., Oklahoma City; Halle Bros., Cleveland; and other fine stores. About $110

Look forward when you choose your coat...and you'll look lovely when you wear it. So new, this narrow pyramid...with its shoulder cling, its high waist, its restrained swing. To create it, Kantor—with genius aforethought—specified FORSTMANN's "Valdeema," a velours rich in body to hold smooth to the shape. Hazed over with a pale and lustrous bloom, it cuts a coat with a striking future for you.

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in New York at Jay Thorpe

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BY DONN AUTEN





At Best & Co., all stores; I. Magnin, all stores; and other fine stores

Return of the tailored suit...and return of the light, tight twill! To travel the Main Line of your life—and never more gracefully. For this, the finest suit of its kind, Klein & Klein masterfully fashioned the world's finest gabardine—FORSTMANN's "CHARMEEN." No other fabric ever made drapes so true. And it will grow even more beautiful with wearing. A suit to cut a classic figure effortlessly.

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the model shoe ——— *answers fashion's urgent call to fall... shine-on-shadow for perfect 24-hour pumps*

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An exciting coat for today — to turn heads later, too — it's Monte Sano & Pruzan's "Romance" coat. These perceptive creators are known for their future-looking fashion. Their sure sense recognized the beautiful bulk, the extravagant body of FORSTMANN's wonderful new winter-warm fabric — "Astrakhan." It is a coat that's big, yet slender — a coat that is, in every way, a great coat.

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designed by david **Kidd**

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Neiman-Marcus, Dallas; I. Magnin, California and Seattle; Montaldo's, all stores. About $140.

Sudden passport to perfection—one dress that knows no limits in time or place. It's a dress to wear with an air—anywhere. Vera Stewart fashioned it for Zoltan Rosenberg on lines classic as a column—the better to "showcase" its fabric. The luster of its worsted, the fineness of its weave mark it clearly—FORSTMANN's "CHARMEEN." A fabric that grows more beautiful with wearing. Long-loved, never matched, and now back again.

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Bonwit Teller, New York; L. S. Ayres, Indianapolis; B. Siegel Co., Detroit; Neiman-Marcus, Dallas.

Every woman wears a simple coat oftenest of all. And the wisest choose the coat that looks a little ahead. Like this high-pocketed coat designed by Molly for Jack Sarnoff, and detailed as carefully as any dress. In the proudly polished fabric, its superb quality is there for all to see. It's all-climate "Chulana," woven by FORSTMANN with the sleekness of satin, the endurance of hardy worsted. It will tell of your taste.

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shirt of dacron* and Egyptian cotton batiste in white only: about 10.95. sheath skirt of imported velveteen in black, garnet, blue or brown with contrasting faille belt: about 12.95. (prices slightly higher in the West). both in sizes 10 to 18. at these, and other fine stores: **The Bon Marche,** Seattle; **Bonwit Teller,** New York City; **Broadway Dept. Store,** Los Angeles; **Hutzler Brothers,** Baltimore; **Kaufmann's,** Pittsburgh; **Miller & Rhoads,** Richmond & Charlottesville; **Strawbridge & Clothier,** Philadelphia; **Woodward & Lothrop,** Washington, D. C. Lady Manhattan®, a division of The Manhattan Shirt Company, 1407 Broadway, New York 18

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About $125. At fine stores everywhere. For further information write Forstmann Woolen Company, Passaic, New Jersey.

For you whose taste is as polished as your repartee... this cloak of midnight sophistication. Shrewdly simple, each clever line plays skillfully to the drama of its fabric. It was born when Sycamore Coats — wizards with design — saw FORSTMANN's new "Velfina" — a woolen sleek and suave as black can be, that flows like liquid jet. Behold a coat to whisper fascination to everyone who sees you.

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CYGNETS

Swansdown Cygnets proportioned for the woman under 5'5". LEFT: Coat of Blin and Blin imported wool. Sizes 8 to 18. About $100. CENTER: Suit of tissue broadcloth. Sizes 10 to 20. Under $80. RIGHT: Suit in a fine yarn-dyed worsted. Sizes 10 to 20. About $55. SPECIAL FEATURE: ALL SKIRTS ARE LINED. At fine stores throughout the country or write SWANSDOWN, 500 Seventh Avenue, New York 18, N. Y.

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the CLEANEST face of all... emerges from a LIQUID pink ice MASK



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BUT THAT'S NOT ALL! . . . that's only *HALF* the story! Liquid Pink Ice gives your face a wonderful **facial** as well. As it hardens to a **firm mask,** you feel a thousand busy fingers . . . massaging away at sagging chin lines, wrinkles, lines around the eyes and mouth. Tired lines seem to disappear as if by MAGIC! And you'll be thrilled with how fresh and radiantly young you LOOK . . . with Liquid Pink Ice . . . any day, *every* day. So, for the *cleanest cleansing* your face ever had—PLUS a cool, refreshing beauty LIFT . . . get Liquid



pink ice

$1.50

plus tax

IS THIS TRIP NECESSARY?

(Continued from page 45)

Bill," and I pulled him out of the seat. The zipper on his snow suit caught on my coat, and, as I struggled to release us from each other, I began to wonder if the evocation of femininity was worth all this trouble. The studio was on the second floor and he weighed thirty pounds, so I was puffing when I emerged into the large, bleak room. The instructress was busy with a boys' class in tap dancing, a row of embryonic Paul Drapers who jiggled discordantly in front of a long mirror. There was no sign of Judy, but I found Edna, standing in a corner, with tears running down her face.

"Where on earth have you been?" I asked crossly.

"We thought you'd forgotten. We called but nobody answered," she sobbed.

"Of course not. I was waiting outside," I snapped. "Where's Judy?"

"She's walking home."

"She's WHAT?"

Carrying Bill and dragging Edna by the hand I bounded down the steps. It's three miles, I thought—does she know the way? It's almost dark. We got in the car and it set off like a race horse released from the starting gate. Call the police, I thought, as I skimmed past a bus—report missing child. Where is the police station in this town?

The road wound along a river; after a few blocks it left the town, the houses became scattered, and the sidewalks petered out into paths. With my foot hard on the throttle, watching the road and the paths, I drove, as tense as a bowstring, with the baby wide-eyed beside me and Edna blubbering softly in the back seat. There was still a faint light in the west when, after about two miles, I saw a small figure striding along the path on the far side of the road. With head up, eyes straight ahead, she marched, the ballet slippers in a paper bag firmly tucked under her arm. The path at that point passed an old graveyard and I knew that Judy, to add zest to an otherwise tame existence, indulged in a fear of cemeteries. It was fun, when we passed one in the car, to feel a shiver of apprehension. It was not so much fun. I knew she was feeling, to walk past one alone in the dark, but her step never faltered. She had undertaken to walk home and she would, goblins or no.

But rescue was at hand. I leaned on the horn, she turned and saw me coming. There was a line of cars behind me, and we were all driving fast, but I waved my arm wildly out of the window—pointing to the child, and signalling that I was going to stop. Then I pulled off the road. The driver of the car behind me grasped the situation (bless him), and he, too, stopped, blocking the road so that Judy could cross safely. She got in, slammed the door, she was safe.

"Well," she said, before I could open my mouth, "what a nice walk!" She took a deep breath and settled back on the seat. "You know," she went on in the social tones of a duchess, discussing the weather with her dinner guests, "it was so warm dancing. They really keep that studio much too warm." I started to speak and she went on quickly. "I certainly enjoyed my walk." She inhaled slowly and appreciatively. "I always say, you know, that there's nothing like some nice fresh air!"

The scolding died on my lips. Silenced, I drove on home.

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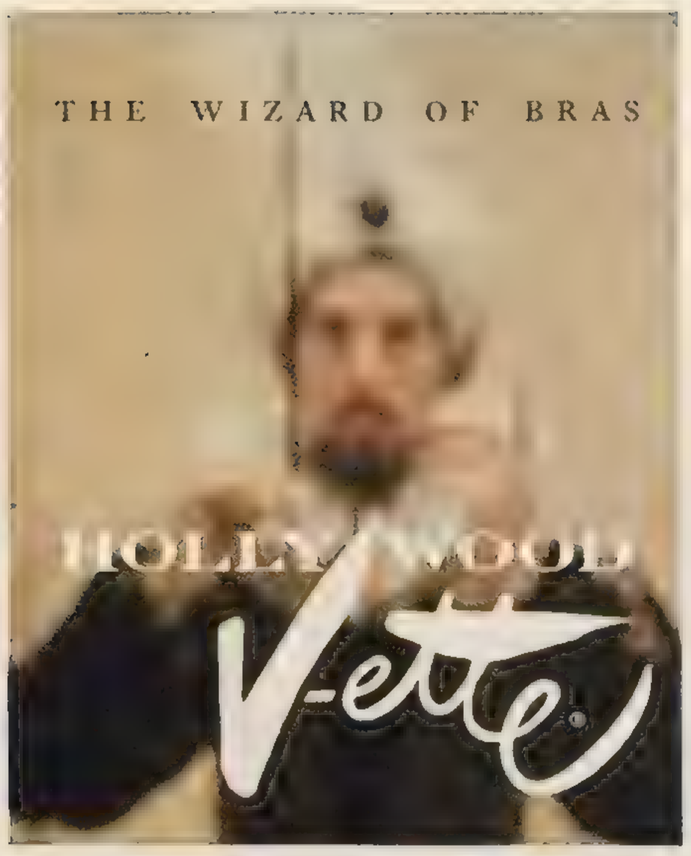


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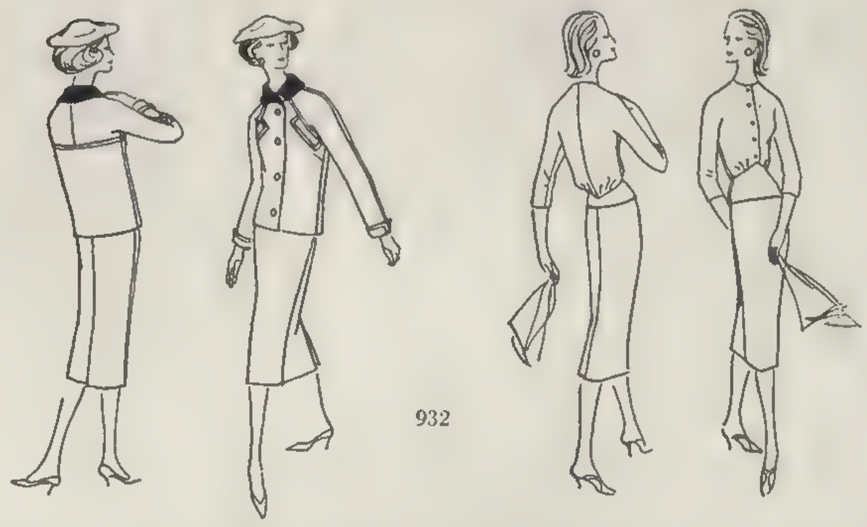
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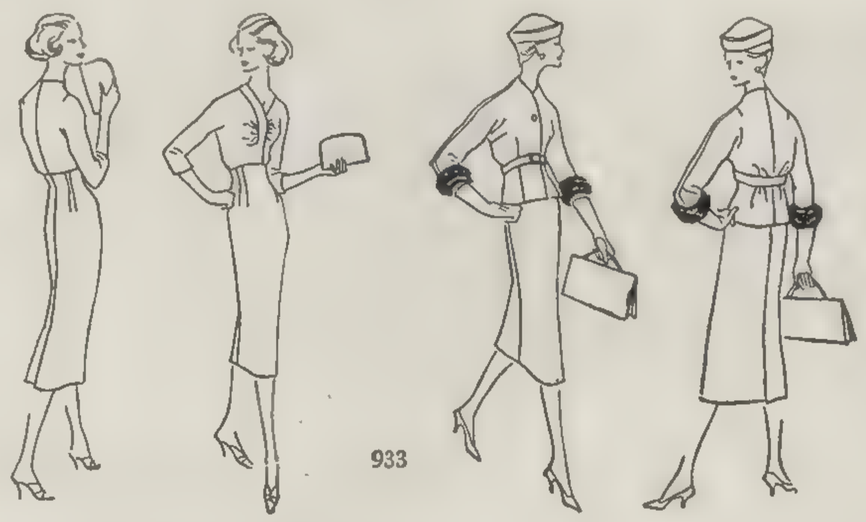
VOGUE PATTERNS

(Back views of the Patterns shown on pages 266-267)



932

Pattern No. 932, easy-jacket suit (the jacket needs almost no fitting); beaver collar. An overblouse, gathered onto a hip-band (and nice in satin), is included in the Pattern. Both, in sizes 10 to 18 (31 to 38). The suit takes 3½ yds. of 54" fabric for size 14, with nap; the blouse, 1⅞ yds of 39" fabric. $2.50.



933

Pattern No. 933, high-waisted suit that's smartest in jersey; the Pattern includes a tuck-in blouse you might make of crêpe. Both, in sizes 10 to 18 (31 to 38). Three yards of 54" fabric are needed for the suit, in size 14, without nap; 2 yards of 39" fabric for the blouse. Skirt should be completely lined. $2.50.

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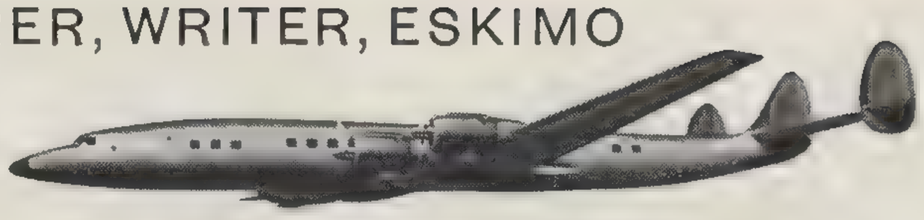
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DR. VILHJALMUR STEFANSSON: EXPLORER, WRITER, ESKIMO

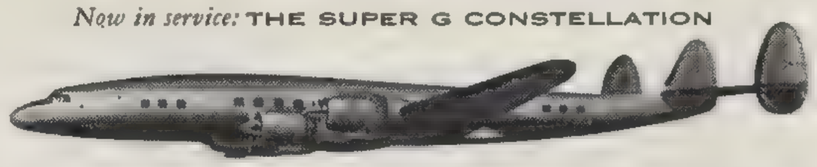
He learned the Arctic by becoming an Eskimo for 10 winters. Housed in an igloo, foraging from an ice floe, dining on caribou skin and seal oil, he still saw the North with an optimist's eye. This, said Dr. Stefansson, was no hostile icecap but a friendly land of promise. Men listened. New cities sprang up. New air routes bridged the Land of the Midnight Sun.

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But back to Dr. Stefansson. At 77 he's busy as ever lecturing and writing his autobiography. Also planning his next trip: to Rome in June, 1957, on an early flight of the even bigger and faster new *Super Star Constellation* via TWA–TRANS WORLD AIRLINES.



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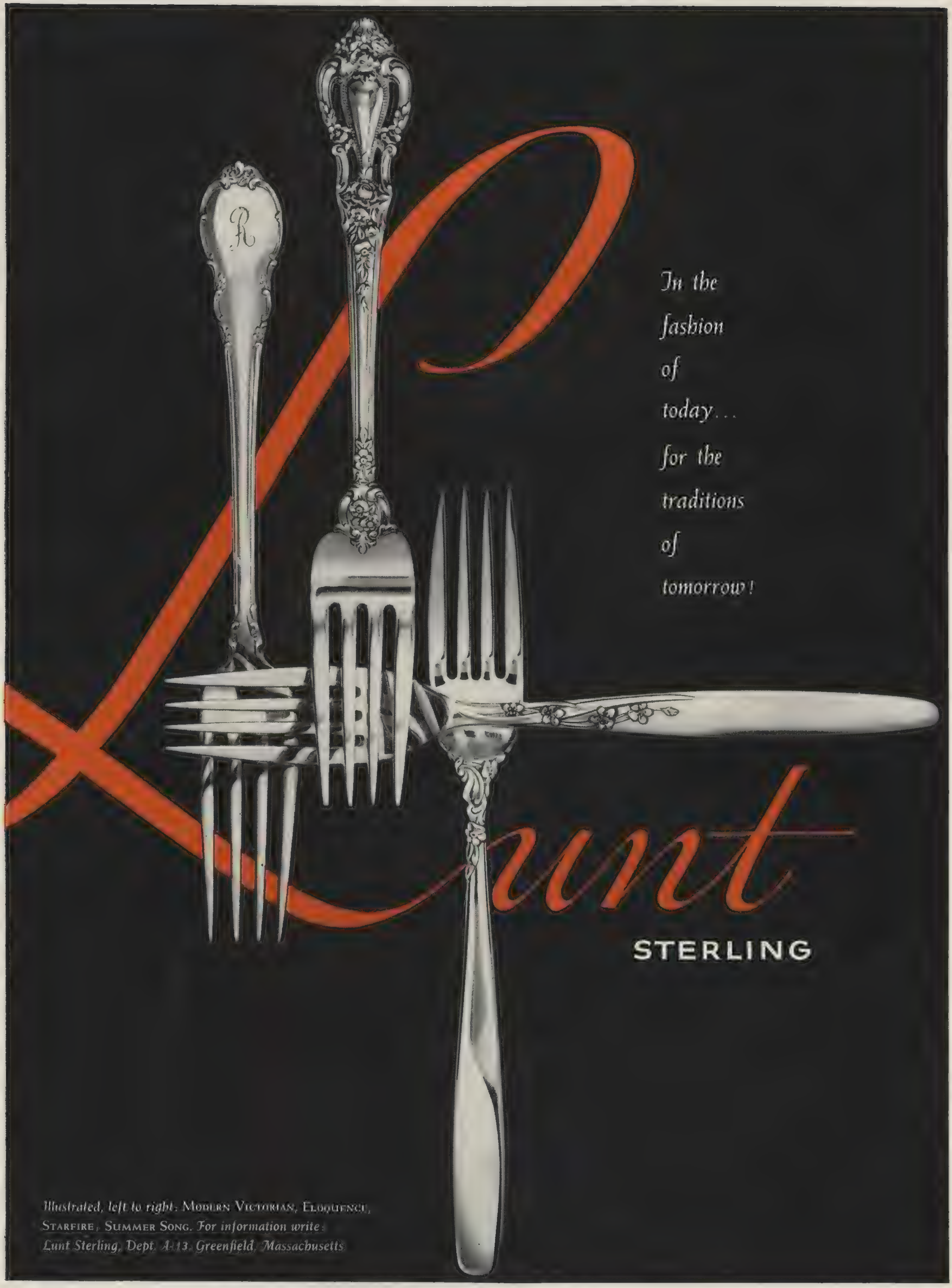
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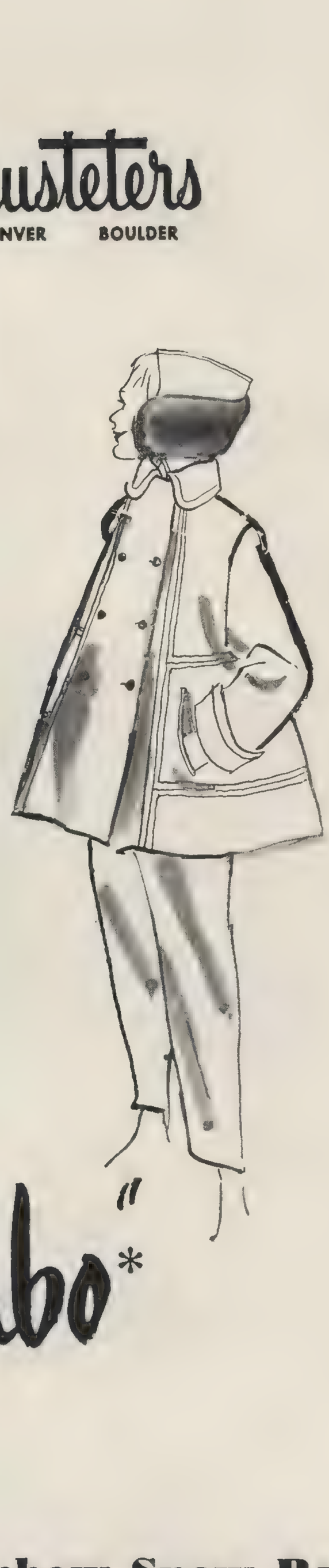
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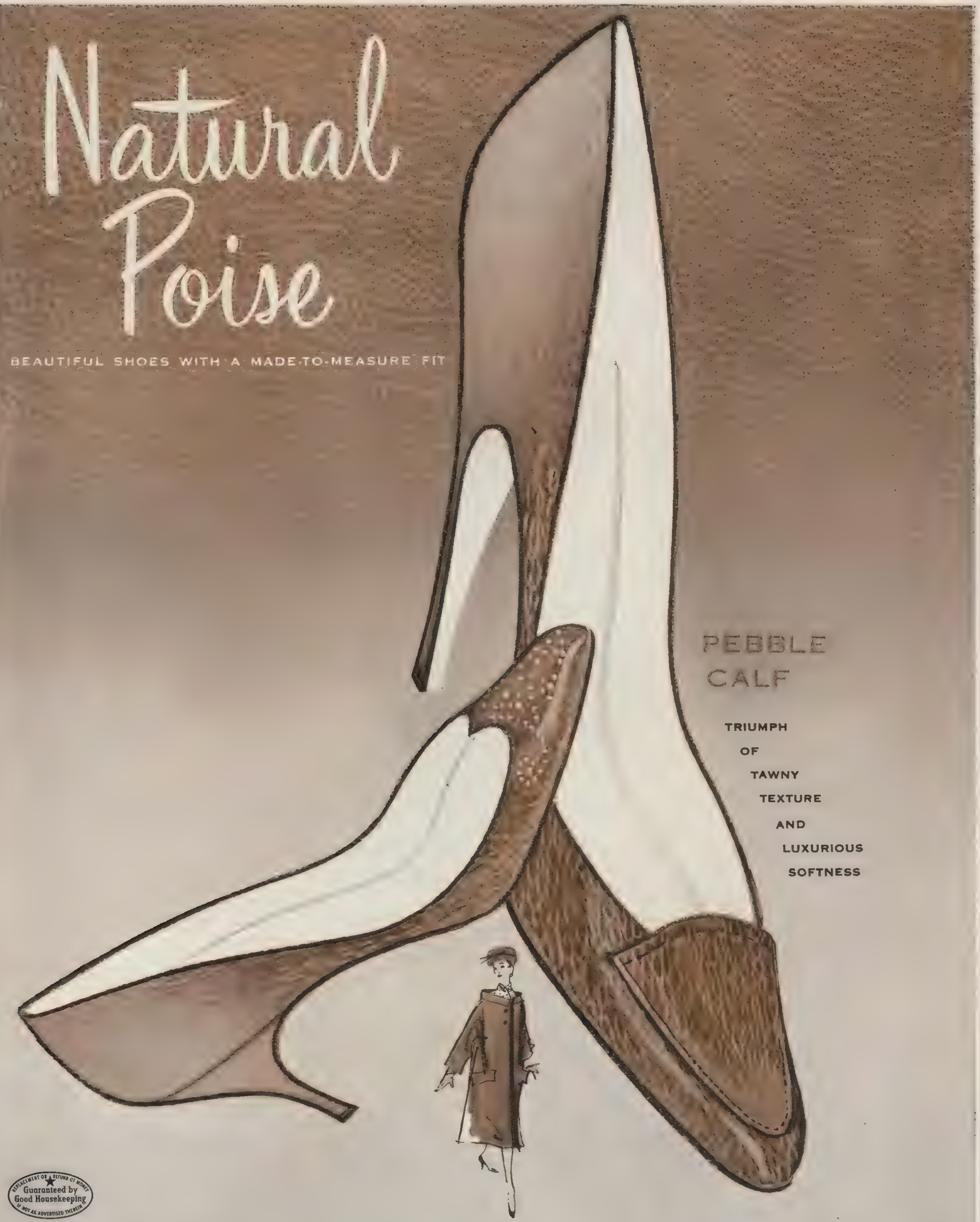
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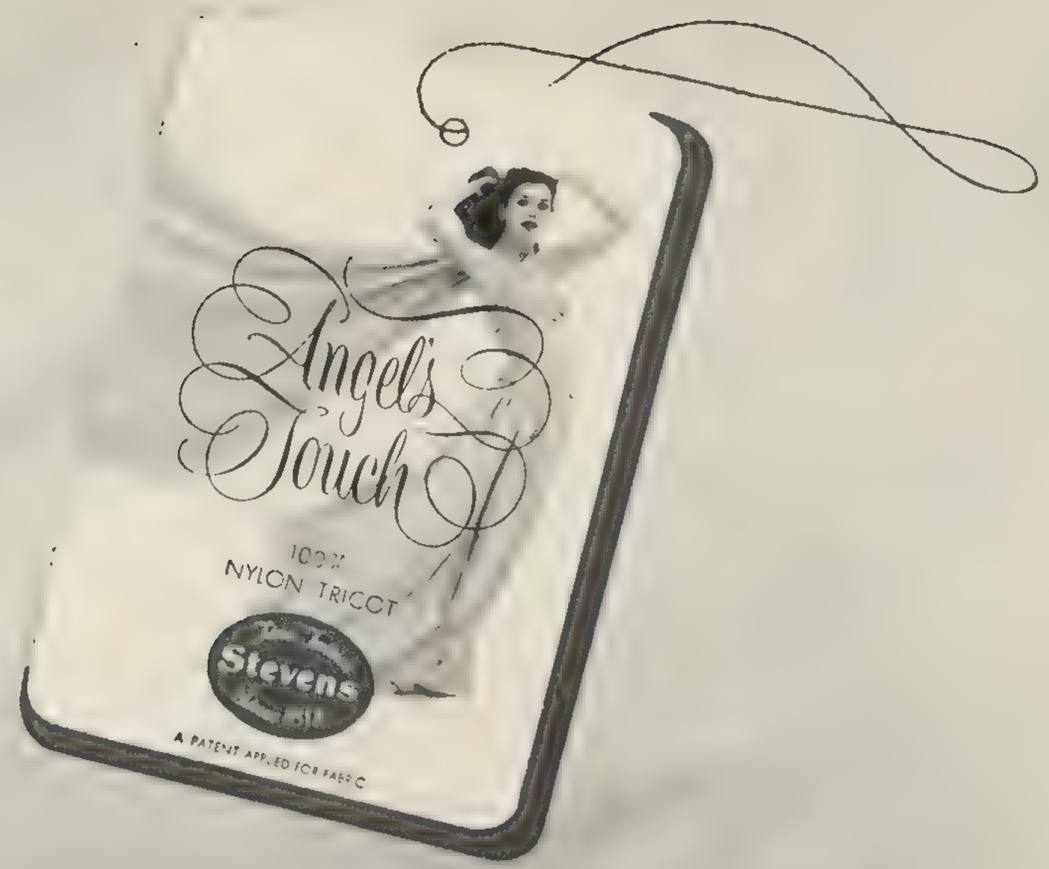
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Focus on Furniture

Focus on Grand Rapids Guild

Somewhere on every piece of Guild furniture is a bronze plaque bearing an embossed American Eagle and the words "Certified True Grand Rapids Cabinet Making." This escutcheon, trade mark of the Grand Rapids Furniture Makers Guild, represents eleven manufacturers whose uncompromising traditions of quality have set the standards in our time for fine furniture styling and craftsmanship. These historic furniture factories have built and maintained the proud heritage of Grand Rapids as a quality furniture making center. Guild dealers, members by unanimous invitation, have set similar patterns of integrity and quality in their merchandising. Here then, is the Guild concept reflected in four basic pieces of furniture—beginning on the next page with—a chair.



GRAND RAPIDS FURNITURE MAKERS GUILD

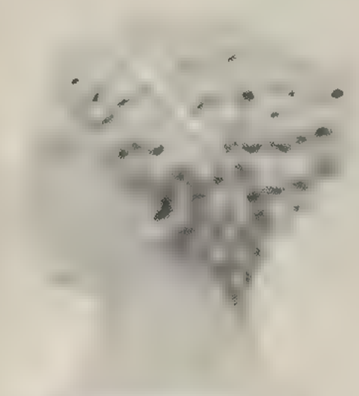
a chair...

Chairs have long been a challenge to designers. However, just as there have been more painters than artists, the chair has come through the centuries with relatively few noteworthy craftsmen emerging to make a lasting contribution to design.

The Guild believes that through accepting the beauty, grace and elegance of the finest of the old masters of furniture design, together with the best of the functional simplicity and uninhibited freedom of the so-called Modern, today's designers have achieved an ageless "Contemporary" quality in furniture scaled to our way of living.

This beautiful walnut chair is one of the many Guild chairs—differing in design, never in basic quality and craftsmanship.

Chair by Widdicomb Furniture Co.





GRAND RAPIDS FURNITURE MAKERS GUILD

a table...

In the latter part of the 18th century, toward the end of the Golden Age of furniture, between the Louis XVI and Empire periods, a transitional period in furniture design produced the Directoire. This superb dining table shows the influences of the Italian Directoire design, yet in lightness of line, in the smaller overall scale of the piece, and in the light fruitwood finish is shown the blending of the clean uncluttered look of modern.

Other Guild tables show similar evidence of this contemporary blending of the old and new. Some have their inspiration in Far East design, others in French Provincial, Spanish, English or American Colonial. All have in common a contemporary elegance which makes Grand Rapids furniture —Forever Furniture.

Dining table and chair by Kindel Furniture Co.

GRAND RAPIDS FURNITURE MAKERS GUILD

a bed...

Changes in architectural design and the resulting influence on living patterns in the past decade have had dramatic effects on interior decor. New light, airy rooms, designed around windows, make nature part of the decorating scheme. Decorators are using new textures, wonderful light new fabrics, clear vivid accent colors. This new decor calls for furniture lighter in line, in finish, and in scale. Interesting use of cane, leather, marble and parquetry to accent the beautiful new finishes and combinations of woods all point to the awareness of Guild designers of the new fashions in living. Styled in the classic simplicity of good contemporary design, the gracefully curved walnut and cane headboard of this bed, finished in a warm caramel tone, illustrates the designer's desire for simple elegance with a feeling of lightness.

Bed by Sligh of Grand Rapids



GRAND RAPIDS FURNITURE MAKERS GUILD

a chest...

This interesting chest is an example of combining the old with the new—of gracing function with beauty.

The inspiration for this handsome piece was discovered in India in the form of century old British officer's campaign chests. Durably made of mahogany, teak or other hardwood and protected with brass, iron or bronze bound corners, the original chests travelled the world during the 18th and 19th centuries with the British Army.

The timeless, simple lines of this chest, refashioned by Guild craftsmen in walnut with brushed brass hardware, adapt themselves admirably to furniture of any period. The quality of the construction, the beauty and depth of the finish are in the finest tradition of Guild furniture.

Chest by Baker Furniture Co.



GRAND RAPIDS FURNITURE MAKERS GUILD

For the complete picture on Grand Rapids Guild Furniture see these dealers; Guild members by special invitation.

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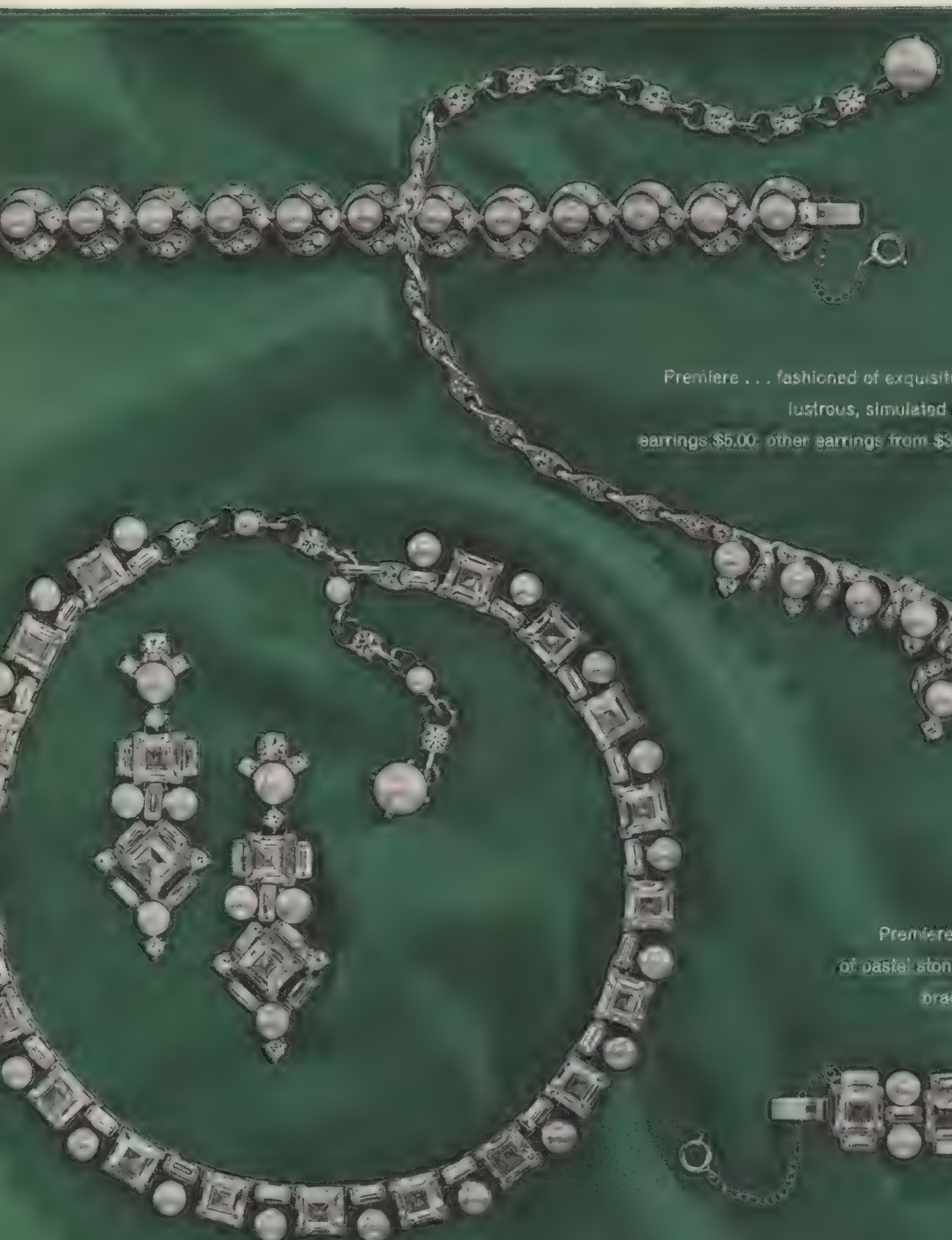

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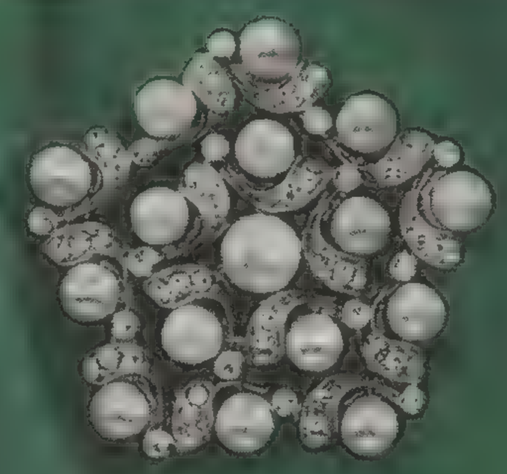


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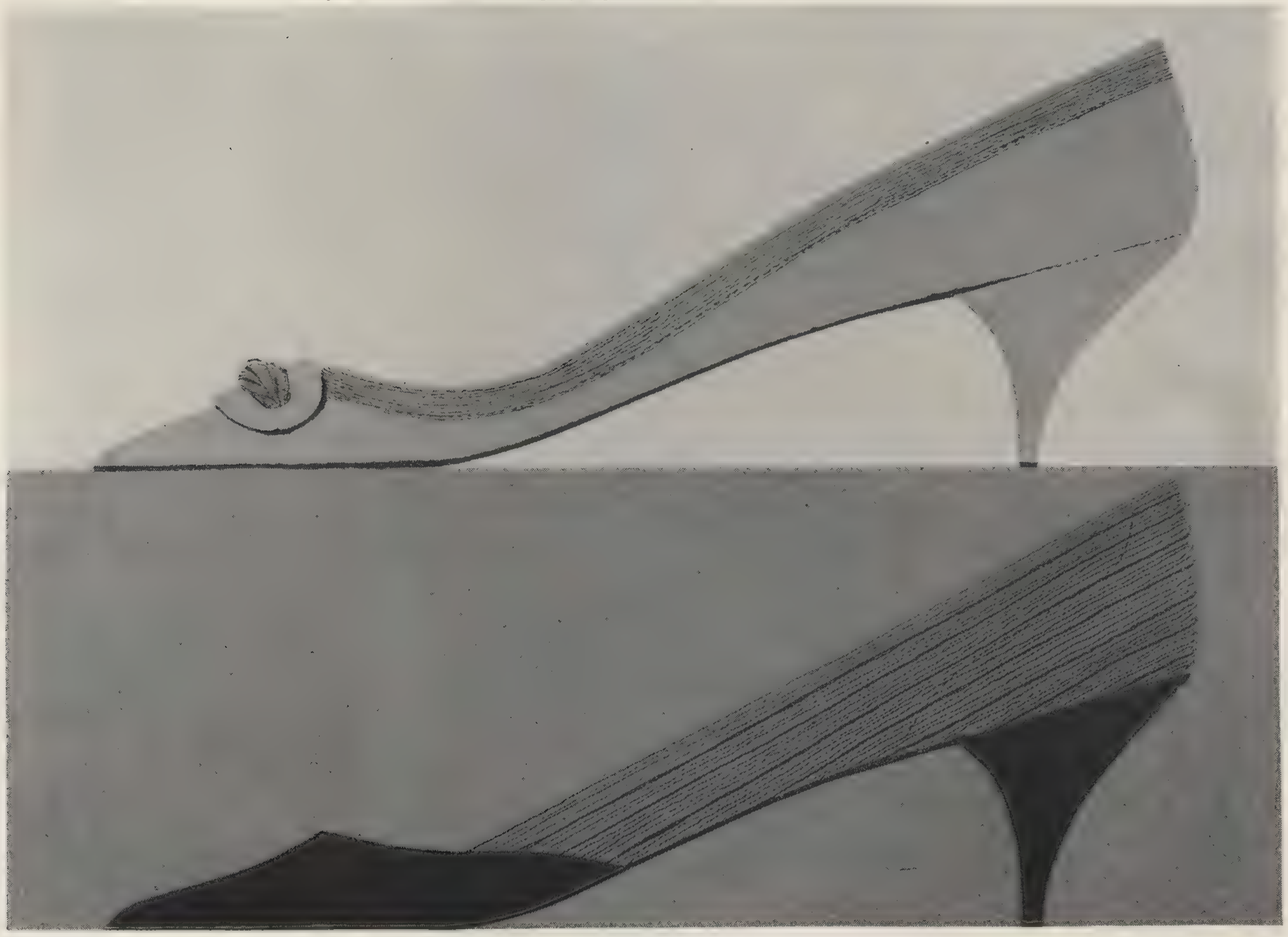
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No gentlemen callers in Paris

BY JULIE O'FAOLÁIN

EDITOR'S NOTE: *Julie O'Faoláin is the daughter of the distinguished Irish writer, Sean O'Faoláin.*

I'm afraid that before I finished with the Students' Lodging Bureau of the Rue Soufflot, I must have been regarded as rather a difficult client.

"Did you ever try the Cité Universitaire?" they asked me hopefully.

"I did," I replied firmly. "One great, jolly, international, co-ed campus. Not my line at all. Anyway it's full."

And I went on with my weary survey of Parisian landladies, looking for the Utopian digs where no one would interfere with my private life or insist on telling me about theirs, where the heating would be effective and the furniture unobtrusive. As my search continued, I grew expert at divining the intimate meanings of the curt formulae filled in on the Bureau's printed forms. I learned to avoid those who promised a "beautiful room"—foreseeing the potted plants, gilt mirrors, and pictures of Uncle Adolphe graduating from the École Polytechnique in 1907. I realized very soon too that I was not a *jeune fille sérieuse* and spared myself the scrutiny of the genteel parishioners who applied for such.

"Of course you know I don't like letting rooms at all," they would always begin. Such ladies always had a horror of "masculine visits," were light sleepers, preferred "no comings and goings after eleven o'clock," and wouldn't dream of giving me a key. "I'm very broad-minded myself, of course," they would always insist, "but the proprietor lives in the house and she's very particular." Sometimes they specified "French only" when applying for a lodger. "Ireland?" they asked, "that's in the north, isn't it? One needs to be so careful taking people into one's house you understand. . . . Are you a Catholic?"

Tired of my search, I moved in eventually with a blind old lady near the Place de la Bastille. The cafés around there were bright and brassy and usually full of coloured workers, dancers, streetwalkers, women with tattooed faces and blued fingernails. The smaller, shoddier bars were kept by fat old North African women. Bulging out of black satin, they probably lived by the dope traffic and were infinitely friendly. One of them was a great jazz fan.

"Everyone to his taste!" she told her customers. "And the little Irish girl's a nice bit of skirt."

I liked the quarter—but unfortunately my new landlady had nothing in common with her neighbourhood.

"How many friends have you?" she asked when I arrived.

"Oh, two or three," I said cautiously.

The next time I came into my room there were three stiff ladder-backed chairs sitting in a solemn row.

"For your friends," she explained. I wondered did she think I was going to have a sewing session.

The next day a small boy of fourteen called to see me. He was newly arrived from Ireland and hadn't much French. Mme. D. opened the door and squinted blindly at him.

"Are you her father?" she inquired. "No? Well then how dare you call on a respectable girl! I'll have no such goings on in my flat. Men friends indeed!" And she drowned the unfortunate Dublin boy in a flood of self-righteous and—to him—incomprehensible abuse. I left Mme. D. soon after that.

"All men are hunters," said another landlady of mine. "I won't have gentlemen callers going into your room."

"I was only putting on my lipstick," I protested.

"No, Mademoiselle. I regret to say he was there a whole minute and a half—I counted on my watch."

After Mme. D. I decided that freedom was more important

(Continued on page 166)

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Chicago, Ill., *Marshall Field*
Cincinnati, O., *Mabley & Carew*
Cleveland, O., *Sterling Lindner Davis*
Columbus, O., *F & R Lazarus Co.*
Dallas, Texas, *A. Harris Co.*
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GLENHAVEN suits you beautifully for Fall in Milliken's Veltona, a luxurious blend of Estron acetate and rayon that earns a soft spot in your heart and a key spot in your wardrobe. Estron makes it superbly soft and comfortable . . . warm and practical too. And Estron is one reason for those lovely rich colors chosen by Glenhaven. Taupe and stone blue . . . or charcoal and red . . . with velveteen collar. Sizes 7-15, 8-16. $29.95.
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Hat by John Frederics

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK 16



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DREAMSPUN

made only by Garland

$8.95 to $14.95

"Dreamspun" looks like cashmere, feels like cashmere and rivals the luxury of cashmere — yet you pay only $8.95 to $14.95 for these beautiful full-fashioned sweaters. "Dreamspun" is a lustrous blend of pure lambswool (for body), Angora fur (for the ultimate in softness), and just a touch of Dupont Nylon (to add strength and easier washability). You can have "Dreamspun" in many wear-them-anywhere dressmaker styles, such as Styles 4839 and 4840 left and right above — and of course in classics, too. The colors will enchant you. They are created only for Garland by the master-dyers of Bernat hand-knitting yarns, and they are probably the most beautiful colors ever achieved in sweaters. Get "Dreamspun" now at stores in your city. For their names, write Garland, 1410 Broadway, New York.

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LaVigna's fine hand at work on pure Connoisseur® cashmere, luxury-loomed by EINIGER To note: the collar, you shape yourself, the deep walking pleats, the easy grace of it all. At finer stores, or write LaVigna, Inc., 512 Seventh Avenue, New York 18, N. Y.

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'VOGUE PATTERN S–4706
*Available at
better department stores
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...it's the *RelaxAcizor*...you read about in August VOGUE



PHOTO: PHILIP MARCH L. A.

USE AT HOME... new 1956 Relax-A-cizor with fabulous new "Beauty Belts" gives you a prettier, trimmer figure... so quickly... so pleasantly. Look your loveliest! New popularity... new happiness for a new YOU!

REDUCE hips, waist, tummy, in size... No Diet!

NEW—no vibration, no massage; a truly easy NO EFFORT way!

ROMANCE begins with a pretty figure. Now, *you* can lose excess inches from your hips, waist, tummy, thighs ... without diet or weight-loss ... QUICKLY, EASILY ... while you REST luxuriously at *home!* Relax-A-cizor slims you with a delightful new kind of reducing exercise that requires NO EFFORT!

Twice as easy to use... and the NEW 1956 Relax-A-cizor... with the fabulous new "Beauty Belts" trims away excess inches from hips, waist, abdomen, and thighs TWICE AS FAST as ever before!

You use your Relax-A-cizor at *home* while you RELAX and enjoy reading, sewing ... even SLEEPING ... and excess inches vanish almost like magic... *never makes you feel tired like regular beauty exercises.*

HUSBANDS use Relax-A-cizor, too... for their waistlines... for soothing RELAXING exercise of tired back and feet muscles.

FIRMS... TIGHTENS... TRIMS— *Diet* may cause sagging and loss from bust, neck and face. Relax-A-cizor does NOT; it, instead, *firms* and *tightens* your waist, hips, thighs and abdomen. *New* FACIAL exercises, lifts, and tightens muscles under EYES and CHIN.

Don't Risk Your Health... this is the safe, sensible, economical HOME method used by more than 75,000 women. Approved by Underwriters' Laboratory.

Beauty Editors Praise... Featured editorially in both "Mademoiselle" and "Charm." *(Mail coupon below for reprints.)* USERS SAY: "4 inches removed from abdomen."—Mrs. M.F. "3 inches from hips."—M.A. "Dress size was 16, now 12." —C.P. MANY WOMEN LOSE AN INCH OR TWO THE FIRST FEW DAYS! You may lose less—or MORE.

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Suite 1200, 17 No. State St., Chicago
Please send in PLAIN envelope FREE information about reducing size of waist, hips, thighs, abdomen. No cost. No salesmen will call. (PLEASE PRINT.)

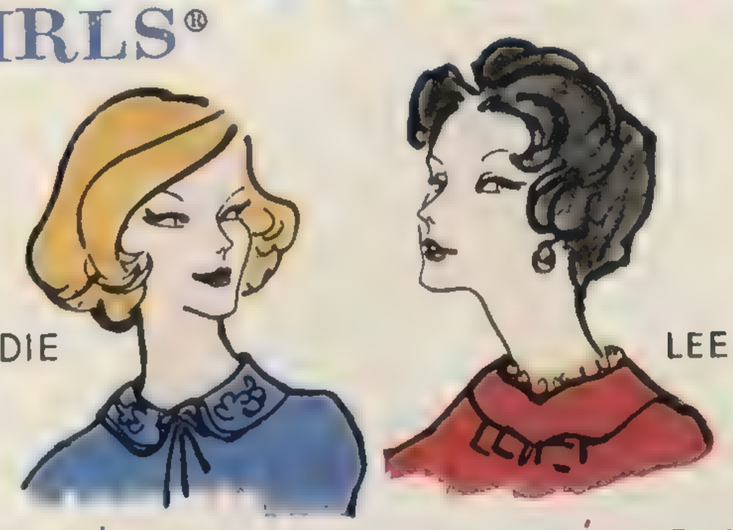
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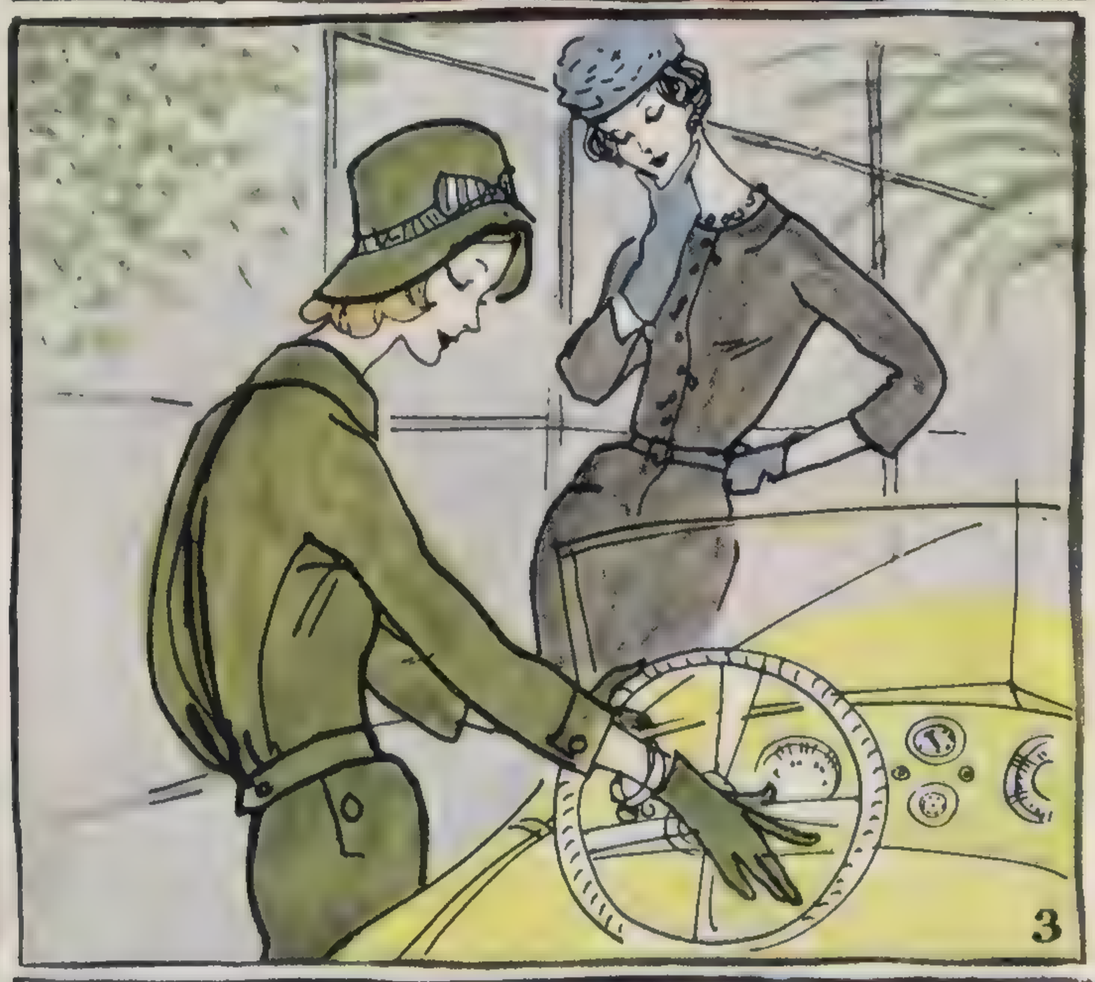
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WHAT YOU DON'T KNOW ABOUT CARS WON'T HURT YOU
BUT WHAT YOU DO KNOW ABOUT CLOTHES
GETS YOU WHERE YOU WANT TO GO


1


2


3


4


5

LEE'S COUTURIER FASHIONS BY **LEONARD ARKIN** ANDIE'S FASHIONS IN PETITE SIZES BY **ANDREW ARKIN**
YOU'LL FIND THE ARKIN GIRLS' WARDROBES IN YOUR FAVORITE STORE, OR WRITE: THE ARKINS, 530 7TH AVE. N.Y. 18, N.Y.



Above and Below the Hemline . . . this Fall . . . Hindsight is smarter than Foresight . . . .

the Dress . . . . . provocative expression of the season's two headline fashion themes in brocade . . . back-interest and the Empire silhouette. Delicious pastels and black . . . by Ellen Kaye ST. LOUIS

the Shoe . . . . . Bewitching Bareback accented by the flashing dangle of rhinestones in which to take the party by storm, by DE LISO Delis NEW YORK AND ST. LOUIS



WHERE IN THE WORLD couldn't you travel in a dress like this? Given Vera Stewart's personal brand of fashion, its very simplicity is its prime asset. The only break in the long, close lines . . . a contrasting leather belt, silk scarf. Of custom-loomed woolen tweed, soft and airy, in gold, blue, or brown. Sizes 10 to 20. $95. At these and other fine stores throughout the country. Write Zoltan Rosenberg Co., 550 Seventh Ave., New York 18.

YOU TOO, CAN MAKE HISTORY

Luxite by KAYSER

Cleopatra? Helen? Nonsense!

Just watch your mood change when you slip into this regal, full-length and definitely sweeping gown. The bodice is cut like a designer dress, and the waistline is up to you — it draws to fit. All embroidered sheer lace on white, pink or blue nylon tricot.

32 to 38 sizes, 14.95

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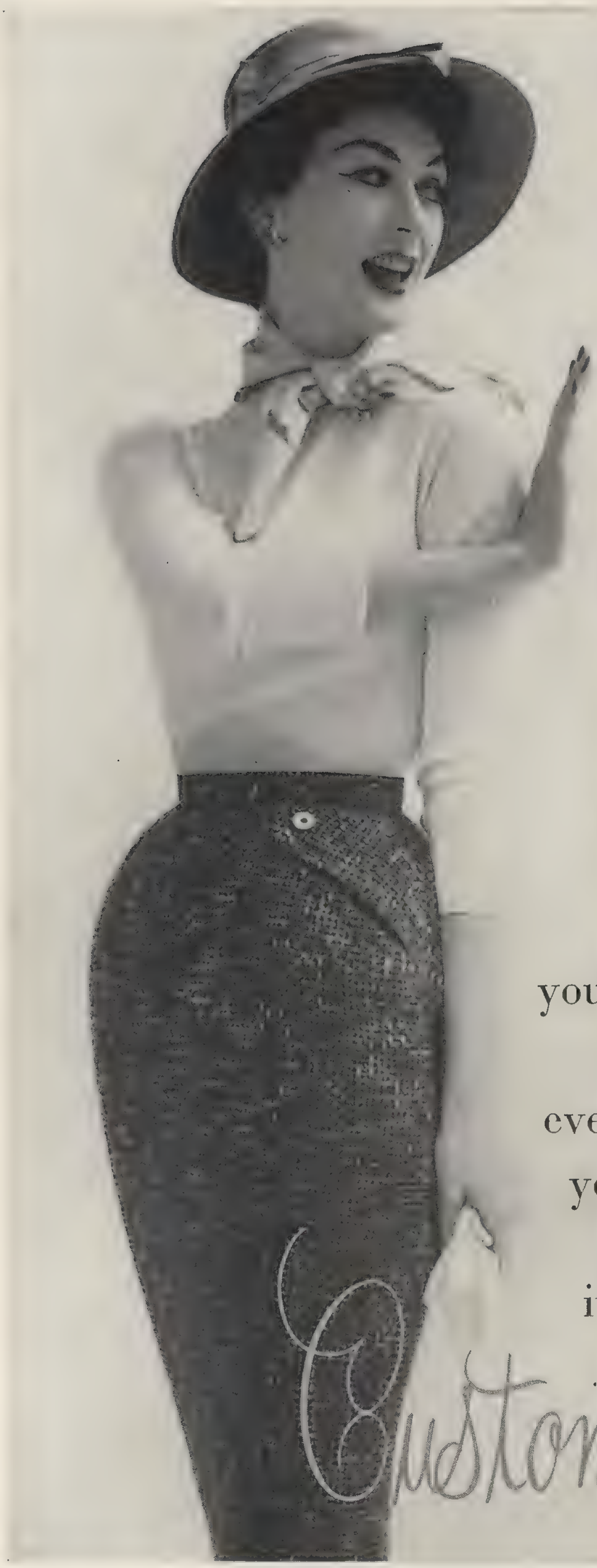
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of incoming fashion,
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you'll tell everyone you meet it's a Custom Craft



Skirts to your taste—the rope tweed (About $25) and the gloveskin (About $20)—both impeccable Anglo woolens. Colors mated to your favorite Cashmere sweaters. Sizes 8-18. Prices slightly higher west of the Rockies.
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Autumn Song in gold or silver. Earrings, pin, necklace, bracelet: each, 2.00 plus tax. At fine stores everywhere.

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better
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Cuddle Coat*





Blackgammon



Night blooming black beauties in Blackgammon, a fabric from France made especially for Cuddle Coats. Milium lined for all-season, any weather comfort. All in sizes 6-18, and 5-17...about $90 each. At leading stores, or write Dept. V9, Petite Miss Company, 500 Seventh Ave., New York, N. Y.



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INSULATED LINING FOR ALL-WEATHER COMFORT

Suzy Brooks

...sparks gay young looks



DESIGNED BY SUZANNE GODART

Suzy Brooks makes them . . . Miss Three-to-Teen wears and adores them. The saucy sister-act shown here stars a Galey and Lord fine cotton plaid dress with its own clipped caraco jacket in Merrimack corduroy. Black-with-red plaid, red jacket; black-with-turquoise plaid, turquoise jacket. Sizes 3 to 6x, $9.00; 7 to 14, $11.00; teen sizes, $15.00

Best & Co., New York • **Carson Pirie Scott & Co., Chicago** • **The J. L. Hudson Co., Detroit**
Kaufman's, Pittsburgh • **Wanamaker's, Phila.** • **Halle Bros., Cleveland**

For other fine stores nearest you, write

SUZY BROOKS • 520 EIGHTH AVENUE • NEW YORK 18, N. Y.

CONE

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CLAIRE McCARDELL puts her distinctive stamp on a chic ensemble of sumptuous Cone St. Lô Corduroy. Slim slash pockets, trim velvet collar and revers enhance the clean lines of a water-repellent double-breasted country coat, softened by great sleeves. Lined in contrasting check silk, about $60. Solid skirt, about $20. Both in red, black, gray, green. Check silk shirt matches coat lining, about $25. All in sizes 8 to 16.

Available at: Lord & Taylor, New York; Neiman-Marcus, Dallas and Houston; Ransohoff's, San Francisco.

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HAT BY JOHN FREDERICS

The
sheath . . .
a single
sinuous
stroke of
nylon tricot,
filmed through
a mist of net
and a flowering of
French Chantilly.
Brown Haze over Peach Blossom,
Midnite Black over Heaven Blue,
Star White over Dawn Pink. 32-38.
Slip #6-8-48 at $16.95.
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No soap, no detergent, no other glove cleanser cleans gloves in such a professional manner . . . gives them that fresh-as-new look . . . leaves them so soft and pliable, so radiantly alive as **G.A. 50** Glove Wash . . . a special formula developed for and endorsed by the **National Association of Leather Glove Manufacturers.**

Gently, thoroughly — **G.A. 50** not only cleans all kinds of gloves . . . **leather, fabric, woolen** . . . but actually replaces the natural oils lost in the normal cleaning process. **Prevents** shrinkage and color bleeding, too.

With **G.A. 50**, glove cleaning is as easy as washing your hands.

New unbreakable plastic bottle (a perfect traveller) contains enough **G.A. 50** for an entire family glove wardrobe. **Only 59¢** at fine department and specialty stores. For name of one nearest you, write **LEXOL** Corporation, Caldwell, New Jersey.

NO GENTLEMEN CALLERS

(Continued from page 148)

than comfort and that the best thing to do was to have a Bohemian *logeuse*. I moved in with Mme. Raymond. She was a Southerner and a solitary. She seemed to know no one in Paris and her flat looked as if she had just arrived from her province. It was like a left-luggage department, full of sofas piled on broken tables, poufs, horse collars, a scythe, pictures of herself as an opera singer—she never explained these—a wooden hobbyhorse, and a piano.

Mme. Raymond was dark and sallow and comfortable, always dressed as if she were going tobogganing—in bed-socks and a turban—and nothing at all upset her. I could type all night, have parties, open the window in the rain and be a month late with the rent. On her side she used to sing opera arias every morning at six o'clock, filled the flat with a constant smell of shellfish, and on three occasions went out without her key and had to call the fire brigade to climb in my window and open the door for her. Finally she set fire to her Mad Hatter's kitchen and before her familiar retainers of the fire brigade arrived, managed to burn the law thesis of my fellow lodger, a studious girl who lost a year's work in this way.

I stayed with Mme. Raymond for ten months and began to believe that I had here established the Entente Cordiale so difficult to achieve between lodger and landlady. Our eventual row and rupture was provoked by her interference in my affairs. A lonely woman herself, she took to meditating on my movements as she sucked her mussel soup. She began gossiping with my callers, asking them questions about me and giving them advice.

"She's a Northerner, you know," she told them. "A very cold temperament—I don't think she studies very much," she went on. "And she uses a lot of gas. . . . You are not the only man she goes out with," she informed one of my friends. "I wouldn't trust her much—I don't think she cares about you."

She had her favourites too, and while she denied me to all my Anglo-Saxon, Irish, or American friends: "No she's not here—away—I don't know," she had a fussy welcome for my French and Italian callers—sometimes even forcing them to a little mussel soup.

"We Southerners," she would say conspiratorially until I felt left out in the cold and as if she were taking my friends from me. She grew more and more indiscreet until I was overwhelmed by her constant interest and the sense that she was living vicariously through me. I kept wishing she would read novels or go to the cinema instead, but she did nothing but suck her mussels and give me advice.

"You don't know what life is, Mademoiselle . . . I know," she would warn me mysteriously, "because I ruined my own."

"A woman always understands another woman," she shot at me once; and another time: "Youth absorbs everything."

I have often regretted, since, my having left Mme. Raymond. I felt at the time it was a kind of treachery and was impelled to have a furious row with her to excuse myself. We both screamed insults at each other and wept. Then we made it up.

"Two women can always understand each other," she insisted and she wanted me to stay. But I felt that this scene had only made our relationship more intimate and exigent, and I felt a need to free myself from the smell of mussels and the torrid atmosphere of her flat. We parted over a quarrel about the gas bill. Mme. Raymond told everyone that I had acted like a heartless Northerner.

If Mme. Raymond had insisted on involving herself too much in my affairs, my next landlady Mme. B. made me feel as responsible for *her* as if I were married to her. I had to listen to all her experiences. She told me she had been a dancer with Isadora Duncan. She must have weighed about three hundred pounds and her left side was paralyzed.

"One hundred and ninety-four injections in the spine, Mademoiselle, since 1937," and she clutched at me like the Ancient Mariner. "If it wasn't for them I'd be on my back like my old man—he's been paralyzed all over for the last four years. Ah, you're a nice young girl," she flattered. "You listen to the old woman. Ah, indeed, I was a beautiful young girl myself when I was your age—slim as a reed." Mme. B. used to sit all day long inside her dark hall waiting to catch her guests, their callers, the postman, or even the passers-by.

(Continued on page 201)



These are the opticians important to you and your good looks:

CALIFORNIA
Superior Optical Co.....*Los Angeles & vicinity*
Jenkel-Davidson Optical Co.
San Francisco & Northern California

CANADA
George H. Nelms.....*Ottawa*
Fred Shorney, Ltd.....*Toronto*
J. C. Williams.....*Toronto*

CONNECTICUT
The Harvey & Lewis Co.....*Hartford, New Britain*
Keenan-Russell & Moore, Inc...*Norwalk, Westport*

DELAWARE
Baynard Optical Co.....*Wilmington*

DISTRICT OF COLUMBIA
Hill, Nichelson & Oldt
Washington, Rockville, (Md.)
Medical Center Opticians.....*Washington*
Teunis Opticians....*Washington, Bethesda, (Md.)*

FLORIDA
White's Opticians.....*Daytona Beach*
Goodwill Prescription Opticians
Fort Lauderdale, North Miami
E. Richard Villavecchia.....*Hollywood*
Abernathy-Fisher, Inc.....*Jacksonville, Five Points*
Professional Optical Co...*Jacksonville, Five Points*
Royal Optical Co.....*Miami*
Optical Centre of the Palm Beaches
West Palm Beach

ILLINOIS
Almer Coe & Co.....*Chicago & Evanston*

MARYLAND
Bowen & King, Inc.....*Baltimore, Easton*

MASSACHUSETTS
Montgomery-Frost Co.....*Boston & vicinity*

MISSOURI
The Albert Aloe Co.....*St. Louis, Clayton*
Erker Bros. Optical Co.....*St. Louis, Clayton*

NEW JERSEY
Anspach Bros.....*East Orange, Summit*
H. C. Deuchler.....*East Orange, Summit*
Petzold Opticians.....*Hackensack*
Stanley M. Crowell Co.....*Montclair*
George Brammer, Opticians.....*Trenton*

NEW YORK
Buffalo Optical Co., Inc.....*Buffalo, Kenmore*
Aitchison & Co.....*New York City*
Clairmont-Nichols, Inc.
New York City, White Plains
A. Haustetter, Inc.....*New York City*
Schoenig & Co., Inc.....*New York City & vicinity*
Wm. A. Yanss & Co., Inc.....*New York City*
Professional Optical Shop.....*Yonkers*

OHIO
L. M. Prince Co.....*Cincinnati, Dayton*
Thoma Opticians.....*Cincinnati, Mt. Auburn*
Haberacker Optical Co.....*Cleveland & vicinity*

OREGON
Zell Bros.....*Portland*

PENNSYLVANIA
J. E. Limeburner Co.....*Philadelphia & vicinity*
Street-Linder.....*Philadelphia & vicinity*
Wall & Ochs, Inc.....*Philadelphia & vicinity*
Mawson & Kienle.....*Philadelphia*

TEXAS
Dietz Optical Co.....*Fort Worth*
Dietz-McLean Optical Co.....*San Antonio*

WASHINGTON
Western Optical Dispensary, Inc...*Seattle, Renton*
Prescription Optical Co.....*Tacoma & branches*

We recommend you have your eyes examined regularly for better vision, better health.

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THE LOOK TO LOOK FOR IN EYE-WEAR

The look is definitely high fashion. And it's known by the elegant name Mayfair. What's so special about Mayfair? The minute you put on a Mayfair frame you'll see. Suddenly you're a somebody, quite different from your other female sisters. Like all high fashions, Mayfair causes you to stand out wherever you are. Available in dazzling colors from pink to onyx sparked with red, these frames dramatize your eyes as no amount of make-up can. And the place to look for Mayfair is your optician, the man who guides you in the choice of the correct eye-wear for you.



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as if it does....

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Costume Designed by HELENA BARBIERI

BRITTANY

HAT BY SALLY VICTOR

The woman in the Brittany coat is casually stunning.
Shown here in Brittany's exclusive Stroock "Royal Trophy,"
100% Camel Hair. Available in three fashionably
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Le brocart nouveau de jersey avec une "double face" pour une beauté exquise
...faconné dans l'Amérique dans l'esprit Parisien!

Interpreted in America by *Richard Cole* — only! Dress available at Lord & Taylor, New York.



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Imported machine — Imported design — a completely original fabric concept by Heller jersey.


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Fredrica achieves breath-taking opulence with the dramatic opera cloak . . . a fabulous design in the shimmering beauty of Great Lakes natural dark ranch mink. At fine retailers, or write: Fredrica Furs, 345 Seventh Avenue, New York.
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HANSEN *gloves*

the hand with

a fashion future



New fashionable readings—Hansen's finger-fashioned, decorated cottons.

For the feminist: "CHAMPAGNE," crush bubbling with costume excitement. $5.00.

"BEST BEAU," short and sweet hand-stitched shorty. $3.50.

"HALO," flattery in a twinkling with pearls circling your wrist. $3.50.

Hansen Glove Co.
Milwaukee 1, Wisconsin



A LUCHELLA di FIRENZE sweater made in ITALY

Heading straight for a wonderful Fall... the smooth slipover here, just one of a new sweater collection that's Luchella-designed and Italian-knit. A full-fashioned fur blend, its notched collar and Roman-column ribbing will bowl you over, too! Pastel pink, blue, white, cherry, avocado, beige: sizes 34 to 40. About $17.95. For free sweater booklet and name of store nearest you, write to Tish-u-Knit, Dept. V9, 1407 Broadway, New York 18. Canada: 8280 St. Lawrence Blvd., Montreal.

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES.

Your Beauty Secret—

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FOOT SAVER'S

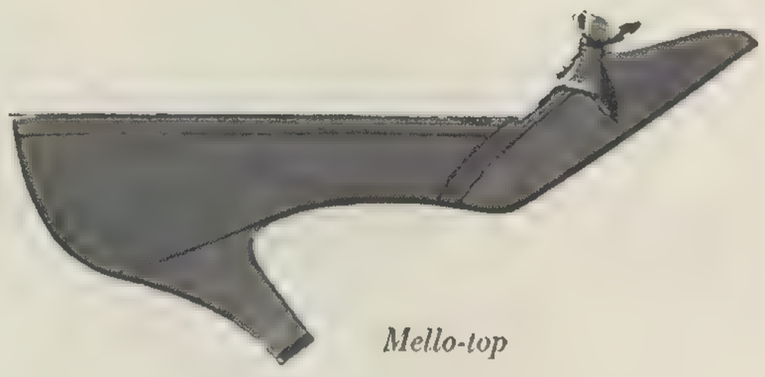
Shortback Fit



Sweety



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You'll revel in the comfort of Foot Saver Shoes. They fit so perfectly, feel so good, you're never impatient to take them off. And the styles are so smart, the leathers so rich-looking! Foot Saver's Shortback Last is unique in the shoe world, which means that *only* Foot Savers hug your heel so trimly, while leaving your toes uncrowded. Their blissful comfort actually shows in your face! Visit your Foot Saver Dealer and choose from many smart Fall styles.

Foot Saver's exclusive Shortback® Last prevents a loose fit at the heel, or a tight fit at the toes.

The styles pictured in this ad are available at the stores listed on the facing page

For Fall Style Booklet and name of nearest Foot Saver dealer, write: The Julian & Kokenge Co., 39 West Cherry Street, Columbus 15, Ohio.

you can see the

FOOT SAVERS

shown on the opposite page at these selected stores

ALLENTOWN—WETHERHOLD & METZGER
ASHLAND, KY.—C. H. PARSONS CO.
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GIRLS
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HEMS

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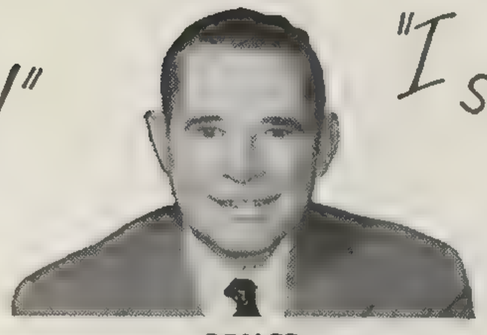
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THE DRESS WITH ITS OWN CASHMERE CARDIGAN, PAGE 250

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Martha Manning

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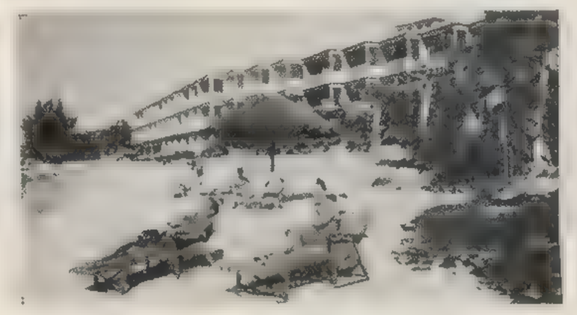
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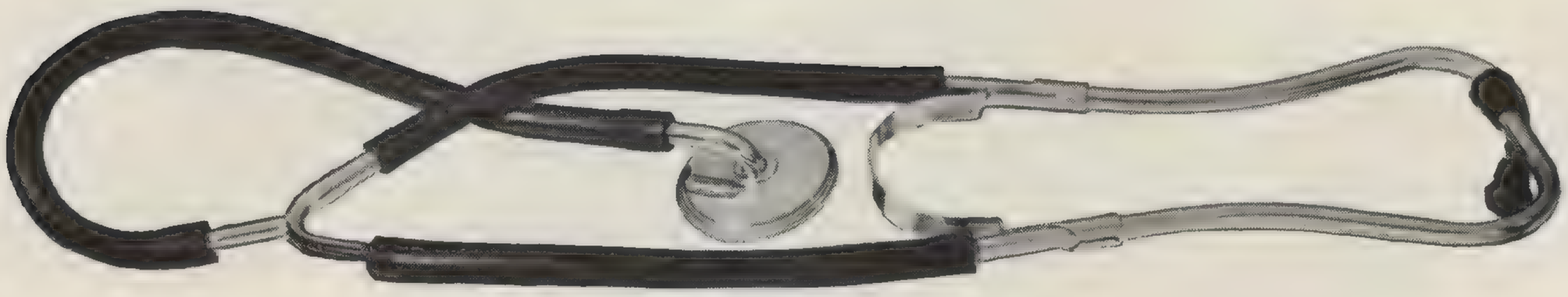
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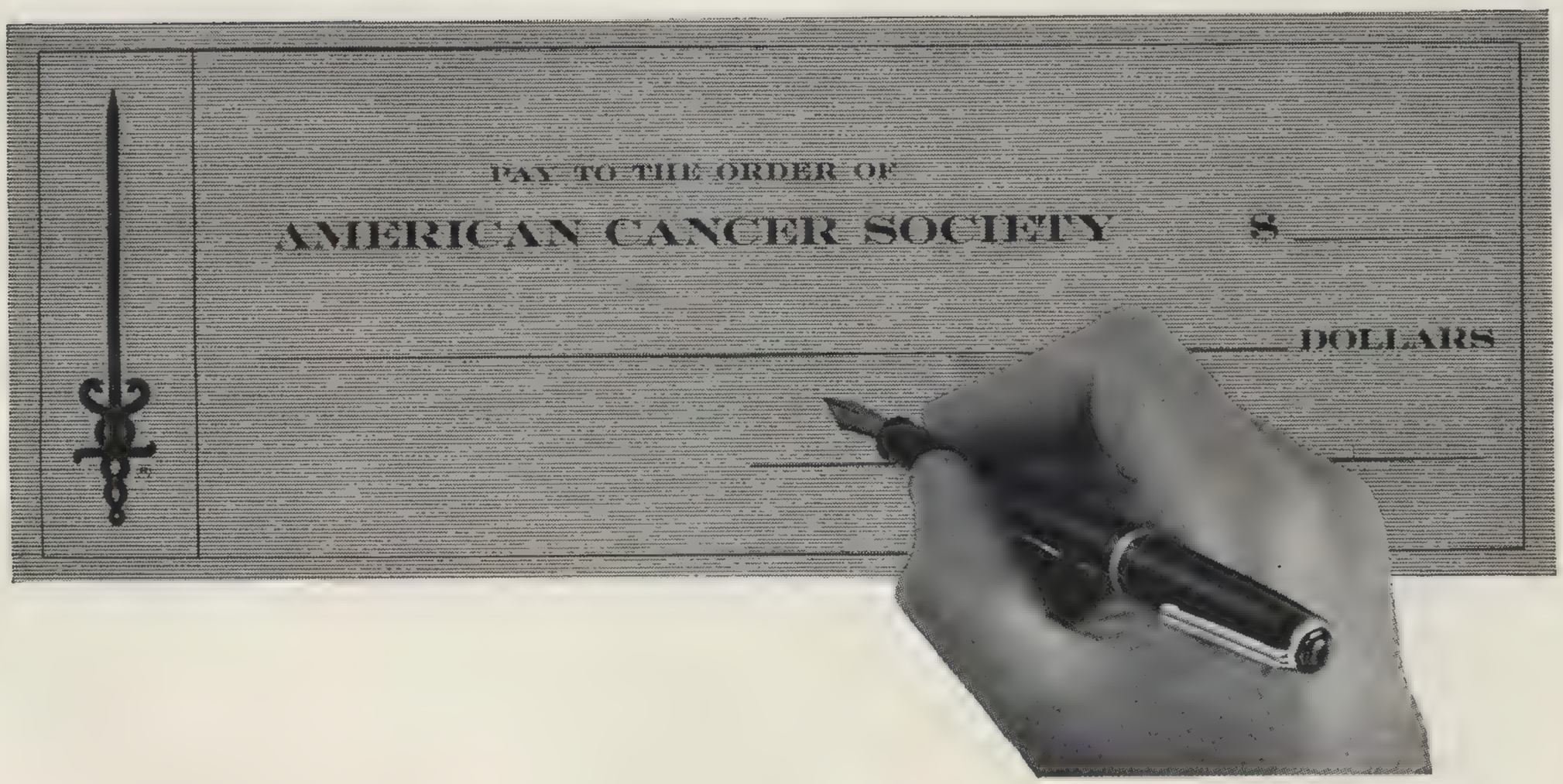
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SHOP

. . . taking a leaf from the fashion-news



Right: A stroke of fashion luck for the woman expecting a baby, *the* dress in fashion now—high-waisted. Red nylon organdie pleats, velvet streamers, for little dinners in the present circumstances. Completely lined in taffeta. Black, also. $69.95. Expectation Shop, 160 Geary Street, San Francisco, California.



Left: The black-on-black shoe that's fashion now (page 258), in black suède here with a black patent leather heel; the chevron on the toe is patent leather, too. A city shoe, this, as its fine lines show—and its medium heel should make it a daily stand-by. $17.45 ppd. Shoecraft, 603 5th Ave., N. Y. *Directly left:* The one-yard coat—in fur. Of Polish pony skin that's lightweight but tough; has great casual chic, and the cut's a fine match for this last. The tawny shade's good town or country; the wide-away collar is showing its city side here—it also hooks cosily. $275 inc. tax Henry Greenhut, 745 Madison Ave., N. Y. 21.



Right: What heightens a ring's *fashion* value? For some women, actual height counts. Thus, a double arch of gold (14 carat) with cultured pearls, cream and black; $85. Flying-buttress ring—diamonds and gold (18 carat); $575. Prices include tax, postage. Merrin Jewelers, 530 Madison Avenue, N. Y. 22.



HOUND



Right: Braided chignon, to cover sun-struck ends while they're on the mend —or simply to supply a change of coiffure at summer's end (the change is the lovely swan-necked look it gives a woman). $10.50, matched to average hairshades; $13.75 for light blond, auburn, or mixed grey hair. To order: Fashion-Hair, Dept. VVZ, 175 5th Ave., N. Y. 10.

Added coiffure news in the light of the 1912 influence on fashion now: that beauty accessory known as the "switch" (even the name has a pleasant nostalgia again). For some women, the new bouffant coiffures and bigger new hats won't be possible without one; and to any woman trying for special effects today, the pin-on hairpiece is just as essential (to add length, body, or line). Very apropos source: Joseph Fleischer, specialist in same *since* 1912; "switches" may be ordered in person, or by mail—with best results assured after a reading of the shop's booklet on the subject (posted on request). Dept. V-91, 12 West 27th St., N. Y. 1.



Directly right: For the woman who wants to know the time on the q.t.—preciously jewelled bracelets with watches in little hidden compartments. The nearest one shown: flexible gold beading (18 carat) with alternate diagonals of sapphires and diamonds, $2,050. At right, a bangle of French braid in 18 carat gold, with a diamond-edged clasp; $1,000. Both prices, plus tax. Gubelin, 673 Fifth Avenue, N. Y. 22. *Lower right:* Jewellery news with un-precious prices but a fine sense of design all the same—wrapped gilt-wire bracelet with "pearl" studs at both ends, $8.95; earrings wrapped and studded to match, $3.95. All prices include tax. Aimée Lee, 545 Fifth Ave., N. Y. 17.





MIEHLMANN

Left: Nice transition to the new bouffant coiffure (so nice you may never get past this point, and be glad of it)—hair swept back from the temples, then reversed for a curve that's wider but still close and sleek. Centre part. By Emile of Park Avenue, 445 Park Ave., N.Y. 22.

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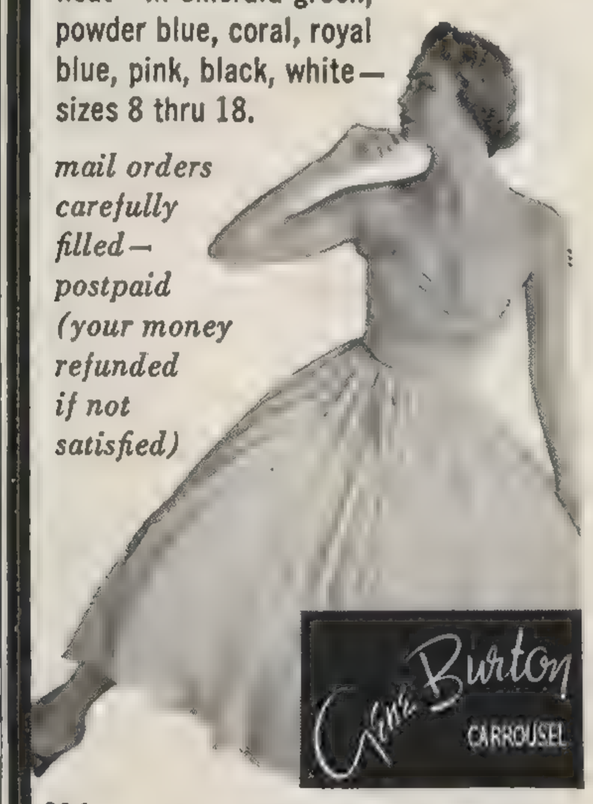


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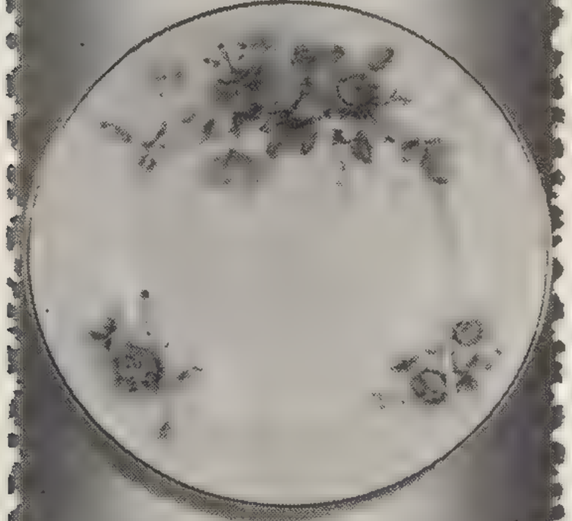
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THE TOG SHOP Americus, Georgia



SHOP

...still leafing through the news



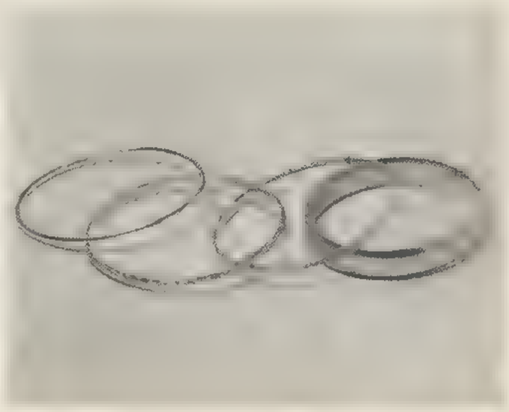


Directly above: Olive boat of hand-finished mahogany, equally good for cargoes of hors-d'œuvres, nutmeats, or Italian bread sticks. $6 postpaid, Gifts 'n' Gadgets, Department V, 31 West 47th St., New York 36. *Left, above:* Stacked crystal jars—perfect for a space-shy city bathroom. Stacked in threes (8" high in all), separate storage jars for powder, pins, et cetera. Price, with three initials, $5. Here's How Co., 27 E. 22nd Street, New York 10. *Left, centre:* Not a fur coat but the best thing you could put next to a fabric coat—leopard bag with a shape that's long and roomy, and slimmer than it's been for some time. Black calfskin handles and binding; complete leather lining. $89.50 including tax. Oce-Leopard Fur Co., 244 W. 39th St., N. Y. 18. *Left, below:* Opera pump that could walk to the opera in style and comfort—of black lizard (nice gloss for an all-black costume); soft toe, median heel. In sizes 4 to 9; AAA to C. $29.95. Mayfair Shoes, Ltd., 526 Madison Ave., N. Y. 22.





Right: Bracelet collection, all 14-carat gold. Three slender bangles—plain as an elastic band, $19.50; tree-bark textured, $43; engraved in pin stripes, $36. Widest bracelet (¾"), a pure classic, with a spring clasp, $55. All prices inc. tax, postage. Olga Tritt, 424 Park Ave., New York 22, N. Y.



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HOUND



College news for a man, here. *Above:* The snap-brim hat that will be snapped up even by the man who resists hats in zero weather—now in deep brown English felt, the band in black. He'll like its look with grey flannels, navy-blue suits, as well as brown-ish tweeds. Sizes 6⅞ to 7⅝. $15. J. Press, 341 Madison Avenue, N. Y. 17. *Right, above:* The news—what's *not* here: back pockets (and bulky tendencies) on these grey flannel slacks. 26 to 36 waist. $20.30 ppd. Chequer, 816 Third Ave., New York 22. *Right, centre:* Young man's privilege—forthright black and yellow checks on a white Swiss cotton button-down shirt. Sizes 14½ to 16½. $10.25 ppd. Men's Town & Country, 594 Lexington Avenue, N. Y. 22. *Right, below:* Shetland for the men (same wool that has feminine fashion in a spin again now)—crew-neck pull-over in a silvered grey. Makes a nice alternate to cashmere sweaters in a college man's life. Sizes 38 to 46. $12. Saks Fifth Avenue, 611 Fifth Ave., N. Y. 22.









Left: News for the waistcoat crowd—in bright red buckcloth, a wool that feels a bit like felt, and wears like iron. The usual accoutrements are along, too: brass buttons, and practical little pockets (four in all). This definitely belongs under "the Old School" blazers or the new corduroy suits in the colour of covert cloth. $16.50. Fenn-Feinstein, 9 East 49th Street. New York 17, N. Y.

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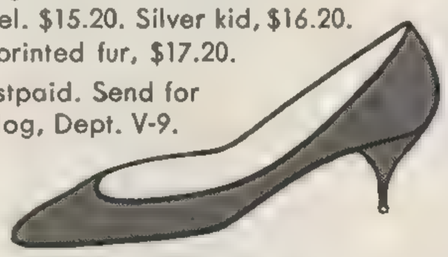
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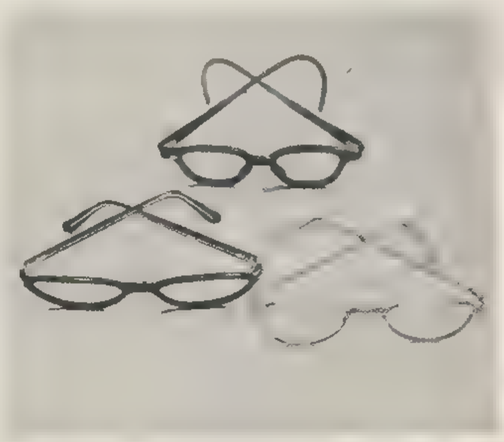
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SHOP HOUND

...a leaf from the news



Right: Even more scope for the combined brassière-slip—this, with the addition of garters handles the work of a long-torso brassière, a garter belt, *and* a petticoat—and handles it elegantly. It's embroidered black nylon marquisette, lined in taffeta. Made to measure. Hillbrun, 14 West 58th St., New York 19, N. Y.



Left: Three very original ways to look, reading from top to bottom. Children's horn-rims (handsome), extra light in weight, $8. Grownups' frames, black plastic with a new feminine delicacy, $12; also gold rims—miserly in size but not in chic (they're gold-filled actually), $22. Kobley & Stern, 15 East 55th St., New York 22.



Left: Porcelains straight from the hand of an American sculptor famous for them—fluted bisque bowls, by Boehm. They're beautiful empty or brimming (with flowers?), in any décor. Large (16") bowl, $20; small (12") size, $10. Either way: ppd. Tiffany, 727 5th Ave., N. Y. 22.

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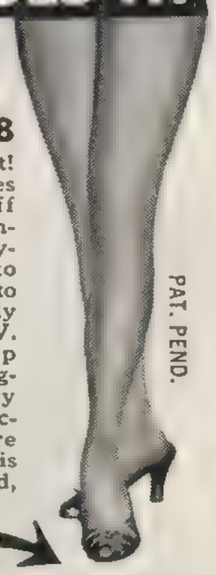
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Make your legs lovely . . . fast! "SHOO" embraces your toes and ankles, "shoos" fat off your legs while you relax. Invented by Franziska of Hollywood, figure consultant to movie studios, for starlets to use at home while they study their parts, read, or watch TV. Actually fun to use! Slip "SHOO" over your feet, wiggle your toes . . . and heavy calves, flabby thighs, unattractive knees, thick ankles are firmed and slenderized. This is an amazing scientific method, *fully guaranteed to work.*

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Send Check or M.O. for $2.98
If not pleased, return for full refund.

Hobi **Dept. V-96, Flushing 52, N. Y.**

NO GENTLEMEN CALLERS

(Continued from page 166)

"I was with Isadora Duncan the day she died," she would tell them. Other days she would reel off a litany of lamentations about her old man who was completely paralytic.

"I'm exhausted from him," she would shout as we were trying to get quickly past her in the mornings; or, "He's terribly cross today," as we were coming back at night.

The "old man" died while I was still staying at Mme. B.'s, and his death gave rise to a misunderstanding which turned her violently against me. Her house was in the middle of the Latin Quarter and her lodgers were mainly students, so on Pancake Tuesday we decided to give a party—making pancakes over a coal fire, playing jazz records, and dancing in the firelight. Unfortunately we forgot that, as we had turned off the lights, Mme. B. couldn't give us her usual signal when we were too noisy or the party went on too long. She flickered the lights, dimmed them, cut them off at the main, and still "Saint James' Infirmary" sobbed noisily from our gramophone and the shuffling feet of the dancers scandalized the neighbourhood. Mme. B. dragged her old half-paralytic body up the seven floors, cursing and screaming and weeping breathlessly at us. She flung heavily into the room—heaving into the red firelight like a frenzied witch, belching and sobbing with rage. The "old man" had just died.

Although nobody had known he was ill, she believed firmly afterwards that we had organized an obstreperous orgy on purpose to offend and disturb her on the night of his death.

I left Mme. B.'s after that night. I decided to give up landladies altogether and to stay in a hostel. It was calm and efficient and free from all the rages and furors and complex personal relationships of lodging houses. After a while I began even to find it a little dull.

DOCTOR DRESS CO., INC.,
847 W. Jackson, Chicago 7
The Empire Look in a dress that's perfectly fit for casual day-into-evening wear. Made of Forstmann's Rosella® wool in fall's most flattering shades, and smartly button-trimmed.
Sizes 12½ to 24½ and 14 to 44.
About $60
Slightly higher on West Coast.
Hat—Mr. John



See our advertisement on page 189

padded bras by

Miriam Gates

with soft, springy, cup-shaped foam rubber pads that slip out for easy sudsing, quick drying!

Left: wear it with or without straps or halter fashion.
Nylon lace, white or black.
32A-36A, 32B-38B.
Style No. 585. $8.50.

Right: wonderfully uplifting, a really high contour. Nylon lace, white or black.
32A-36A, 32B-36B, 34C-36C.
Style No. 530. $5.

at the nicest store in your city, or write: Miriam Gates, Inc., 643 Division St., Buffalo 3, N. Y.



Bee

is for beauty . . . so is

SUPER-ROYAL CREAM

Germaine Monteil puts at your fingertips one of Nature's most mysterious gifts to beauty — the amazing substance called Royal Jelly.

Scientists have known for years that Royal Jelly can turn an immature bee into a fertile and beautiful Queen with a life span up to forty times longer than her subjects' — but only recently has it been found that this potent combination of vitamins and proteins has a wonderful effect on the skin.

Now Germaine Monteil combines Royal Jelly with vital essential oils and natural emollients in a cream so beautifully effective you'll see its benefits from the very start. Try it and see how clear — how fresh and radiant — your skin can be!

Germaine Monteil

NEW YORK • PARIS

Vogue's eye view of CLAIRVOYANTS in the PARIS COLLECTIONS:

fashions with power over the future

THAT ANKLE-LENGTH DIOR DAY SKIRT: seen in person, in all its sensational elegance, it doesn't take a spirit-guide to tell a woman this—a noticeably longer skirt almost certainly will begin to be a factor in fashion by next spring. But take the change in stride: you might experiment with more length, an inch at a time. This is certainly no moment to shorten your skirts. And only a woman whose sense of fashion is out of balance would make a complete swing now to skirts cut ankle-length. (This is the first time, in our memory, that Dior has seemed to tip his hand on his next season's news—so there's time to take a good long look at it. See the three variations on pages 210-211.)

Also highly influential future-forces: the new fashions listed below. This issue shows about ninety examples, but there are hundreds in the Collections. The pleasure of Paris this season—as exciting as any of its prophecies—is the wide-spread fact of excellence, news made wearable from the start by wonderful *expertise.*

CAPES in all collections—all lengths, fabrics. Implications? They're often cape-jackets, cape-coats, so look for softness later in both those forms of coverage.

DRAPERIES for day and evening: new ripple everywhere. Watch them—especially ripples that start high, yet manage to put the waist in its proper place.

WAISTED WAISTS are in again, emphatically. They're belted in, fitted in, draped in—and in place, too: the level is normal waistline or higher; never low.

CURVIER HIPS: to be expected with new waisted lines (above).

MORE-COAT COATS, Paris favourites now, pleasant in soft, weightless woollens. Future obviously fine—if more dress per dress, and more softness, is due.

HIGH HATS adding an extra measure of smartness to the silhouette now. They're feathered, furred, or veiled (though often the look is strict).

LONG-MANED FURS in linings, edgings, chéchia hats (a hundred versts above the Davy Crockett hat in elegance). Growing fashion: lynx, fox, raccoon.

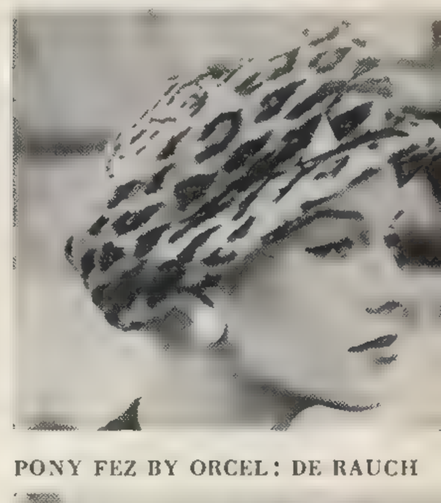
EVENING CHIFFONS, HEAVENLY BUT NOT ANGELIC, the veiled new daring in fashion. (In this issue, 1956 Merveilleuse chiffons.)

QUICK GLIMPSES OF PAST AND FUTURE. Low belts fading out; also very few loose, fit-less dresses. Few baroque great ball dresses; less elaborate embroidery (accent is on the new draperies, cleaner lines). Short evening dresses in the ascendant. And these colours are rising: red, Edwardian greens, violet, camel. But black is the beauty mark to watch—good browns and greys bask in a black light now.

THE MINK HENNIN: SVEND



OCELOT NEWS: CAP TOP BY SVEND



PONY FEZ BY ORCEL: DE RAUCH



BLACK SEAL PAGE-BOY: BALMAIN



FUR HATS AS FAR AS EYE CAN SEE:

Paris news. They're in every fur in the jungle, every hat-shape in fashion, every collection.

THE PARIS LOOK

It's exciting seeing, from a seat at the Collections openings, or on paper on the pages ahead: the single mood that emerges from the thousand fashions in the *grande couture*—easy beauty unmistakably of today. Even the clothes that reminisce (Anna Karenina and Madame Récamier seem to be favourite 1956 subjects), are paced for now; they're not period-pieces. They're interested in the feminine but not blatantly so, or not in a way that makes femininity a burden: there are hundreds of gently smoothed or gently draped "little dresses"; even the dresses under coats and capes are belted or rippled into beautiful shapes.

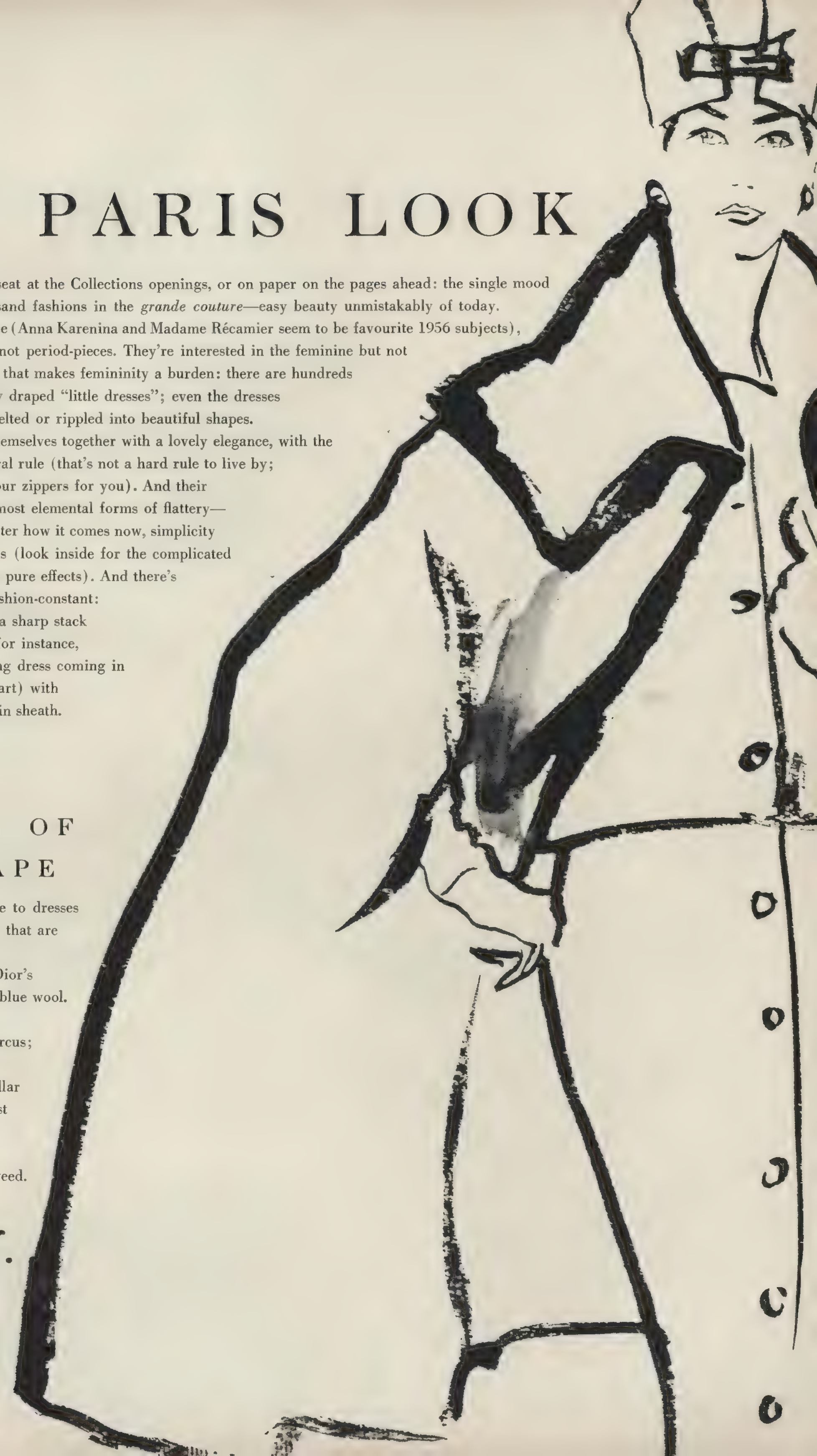
The new fashions also put themselves together with a lovely elegance, with the compound costume the general rule (that's not a hard rule to live by; it does everything but zip your zippers for you). And their look relies on the simplest, most elemental forms of flattery—fur, chiffon, drapery. No matter how it comes now, simplicity is never so simple as it seems (look inside for the complicated *expertise* that produces these pure effects). And there's always that famous Paris fashion-constant: fashions born for contrast—a sharp stack of hat over a soft new suit, for instance, or an ethereal chiffon evening dress coming in side by side (and equally smart) with a bare, *mondaine* printed satin sheath.

THE CAPE OF GOOD SHAPE

DIOR adding soft elegance to dresses and suits—jackets and coats that are actually shaped capes.

Left: hip-length cape and Dior's softer-hipped dress, in navy-blue wool. In America, at Marshall Field; Neiman-Marcus; I. Magnin; Holt Renfrew.

Right: coat-cape with the collar and shoulders dropped almost out of sight. The cape just clears the hem of a suit in the same black-and-brown tweed.



FRANCES MCLAUGHLIN

PARIS LOOK

continued

HIGH HATS: LOOKING SOFTER NOW

F A T H : Tall order of femininity in hats everywhere,
here in stacked white ermine for little evenings.
Takes a pretty new tilt, this, cued by
the jewelled side-cluster of ermine tails.

SUITS THAT STRESS WAISTLINES, CURVE THE HIPS

D I O R : Perfect example of his young, attractive
tweed-suit series, in red (that's right; red blazes
all over Paris now). This pretty colour and cut
could go out on cocktails-to-dinner evenings;
the cut stresses a rounded hipline—and clarifies the fact
by a shorter jacket, with a close fit and the feeling
that it's a beautiful blouse. The collar of this jacket
actually *does* belong to the blouse underneath—
red chiffon made luminous by a lemon underlay.
Everything-in-red is the idea, even the new
Dior canopy hat—red velvet with a rose.
Suit, blouse, hat: in America at I. Magnin.



FRANCES MCLAUGHLIN

VOGUE, SEPTEMBER 1, 1956



DINNER DRAPERY— AND OSTRICH

FATH: Going with the tide of drapery that ripples through Paris fashion now—
black crêpe draped in soft diagonals to a waistline clasped close by a hundred tiny tucks. It's a
day-length dress, for little dinner parties, high-hat hats: here, white ostrich, a soft new chéchia shape.

CHANEL NUMBER FIVE O'CLOCK

CHANEL: Of course—the most daringly casual effects in the collections are always hers.
This after-five-and-after suit assembles, freshly, all the famous Chanel elements,
in black and white. There's the loosely woven wool, the loosely fitted fit, the shirt, the enormous jewel
loosely chained around the neck (the shirt, jacket-collar, jacket facings, are all of white satin).







DIOR'S ANKLE-LENGTH DAY SKIRT: TAKE IT IN STRIDE

It came in, quiet as a mouse, at the Dior opening; left the room (and the world of fashion) buzzing with questions. Three of these longer day skirts are shown here—there were only six in all!—and with Vogue's answers. Yes, their elegance is unquestioned. No, they're no fluke; the noticeably longer skirt is prophetic, perhaps for next spring, almost certainly for next autumn. Now? Experiment—inch by inch.
Right: Demure little suit, really; the shock of the length is just temporary.
Checked black-and-grey wool tweed suit, black silk jersey blouse, tweed hat:
in America at Marshall Field; Frederick & Nelson. Roger Vivier shoes for Dior-Delman.
Above: Ankle-length grey tweed with white chiffon—Dior's most-cheered long suit.
In America: Macy's; Marshall Field; I. Magnin; Holt Renfrew of Canada.
Left: Definite fashion-challenge (well, women do keep asking), black wool suit
with the shorter wrap-jacket, the much-longer, much-curvier new skirt.

FRANCES MCLAUGHLIN





PARIS, INDEXED

FATH news lined up above. First, dinner suit of green velvet, white mink, and legend—Anna Karenina's the new heroine at Fath. Second, cape tailleur of soft greige wool and fur—beaver has the inside track here. Third, black wool dress, its neckline at the *neck*line. Coq-feathered hat, muff. Fourth, grey wool day sheath with a bow for unseverity. Fifth, fur-ringed three-quarter sleeves on kasha wool; high beaver hat (touch of Karenina news). Sixth, true Karenina coat (touch of cape news here).





BALMAIN looks, left to right, above. Sketched, new amount of theatre coat with Balmain's new points: shoulders dropped from the list; sleeves full as capes. Photographed first, a black sheath that walks into the collection under a bronze theatre coat; we uncoated it to make a point: the back V. Next, black chiffon, straight-top top. Next, short black satin dazzle, with silver and blue embroidery. Next, white satin; drapery at work—in America at Eaton's of Canada.



DIOR tour at right. First, the other side of the skirt news at Dior: soft fullness at the hips. Grey tweed dress equipped with its own jacket (see second photograph). Costume in America at Bergdorf Goodman; Marshall Field; I. Magnin. Third, black dazzler—dinner, theatre. Orlon-and-silk satin. Fourth, long —and long-sleeved—black satin dress.

SABINE WEISS

PATOU points, left to right below. First, sleeved wool dinner dress, news based on black, drapery. Second, dress that's a complete day costume: grey wool jersey (black broadtail ties its draped collar). Skirt point: more skirt through the hipline. Third, belt-height; the dress, cherry wool. Fourth, white-satin dazzler, embroidered; new breed of *big* short evening dresses. Fifth, beautiful back, one way of registering it: in a black velvet sheath. Panels, moire. Sixth, sketched, little jacket, big fur collar; the costume, worn with a chef's hat in black fur seal.





HEIM at a glance, below. Sketched, tweed costume the colour of red fox—precisely what's inside the big coat. This and Svend hat, in America at Bergdorf Goodman. Next, suit with pleated skirt, side-tied belt. Next, suit with pleated-skirt idea, this time, fur-collared. Next, charcoal grey suit buttoned smartly into its own cape-stole. Far right, tweed jacket, handsome lot of collar; tweed dress to match.









CHANEL points above, left to right. First, tiger dress; fake fur, brown grosgrain belt. Second, violet tweed suit, lilac jersey overblouse. Third, red jersey dress, shawl collar; one hip pocketed. Fourth, Chanel cape—all pleats, like the skirt; all, black wool. Fifth, evening skirt and blouse elegance; black faille.

DESSÈS ideas, directly right. First, frock-coat dress made of black wool. Second, the pelisse—beaver-lined, beaver-collared rough brown tweed. Third, a black wool dress with its own fitted jacket; grosgrain details.





NINA RICCI looks, all four above. Above left, black velvet dress—skirt drawn into a black suède belt. Above second, Prince of Wales suit; skirt-pleat half-hidden at front. Above third, black silk dress; skirt fullness all held by a half-belt at the front. Above fourth, black wool dress, high-waisted, drawing on drapery.





PARIS, INDEXED

continued



DERAUCH notes, directly above. First, dress caped—temporarily. Same cape buttons onto a blond tweed coat (it's all a fresh wardrobe plan). Second, beige Mongolian lamb coat.



GRIFFE subject here: black softness, full skirt. Above left, part of an all-black dinner costume: satin bodice, velvet skirt (the rest, a black silk coat). Full-skirted, fitted, the evening shirtwaist dress. Black moire details.







LANVIN-CASTILLO news, six instances, across the page, above. First, double-cape costume. Next, jacketed dress with softly cowled cape; beige-and-black tweed. In America: Henri Bendel.

Sketched left, purple wool dress, its waistband bosom-high; thrust through the belt, Castillo's new "sabre bow." Next, dark blue wool coat, white Persian lamb interior, dress waisted an inch higher. Next, big evening dress, new short versions: first, white point d'esprit, tall satin waistband; second, white tulle (backview, all ruffles).



GRÈS points, seven of them—all in a row at left. First, drapery, jersey—no one knows these better. This jersey: nylon. Here, Russeks. Sketched, coat of black duvetine, sleight-of-hand heightening. Next, slate-blue jersey, draped-across bodice; at Bergdorf Goodman. Next, brown-and-white wool, plaided. Next, wallpaper taffeta; draped bodice, shoulder bow. Second from left, black coat, white satin; high-waisted tunic. Left, soft blue jersey corselet dress; at I. Magnin.

LONG-MANED FURS, SPILLING OUT OF THE NEW





FRANCES MCLAUGHLIN

FATH cape costume, shown above, left—very dashing in black-and-white tweed with fur to match (civet cat). There's so much fur that the lining extends itself to form the collar, too. This cape, to fling on in classic cape-fashion, is a winter coat for a neat slice of suit in the identical tweed. High hat: black fluffiness.
MADELEINE DE RAUCH coatful of fur—shown above, right. Raccoon lining, raccoon collar, generous amounts of silvery green wool—and notice the ties on the fur lining; it's transferable to other coat-shells. For country, travel, or city, as shown—over a soft dress of silvered-green wool. Raccoon hat, by Gilbert Orcel.
LANVIN-CASTILLO cape costume, opposite—city news shaped to great elegance.
Grey-black wool buttoning like a suit-jacket, and silver fox; grey-black wool dress. Hat: Legroux Soeurs.

CAPES AND COATS

PARIS LOOK

continued







SOFT WRAPPINGS, QUICK HOODS—AND SHOULDERS DROPPED OUT OF SIGHT

DIOR coat-sleeve, above, starting at the elbow—the shoulders scarcely exist. Perhaps the extra fabric went into the great patch pockets, greater fullness in general? Grey wool coat and hat: in America, at Bergdorf Goodman; Marshall Field; I. Magnin. BALMAIN plaid coat, at left, in one of the new "melted" Paris plaids. Sort of melts softly, too, around the woman—this black-and-grey wrapping, widely rimmed with black lamb. Coat, black lamb muff, fluffy black hat: in America at Neiman-Marcus.

PARIS LOOK

continued





FRANCES MCLAUGHLIN

LANVIN-CASTILLO violet suit, at left—
tweed in the collection's specially deep tint
of the colour that flowers all over Paris.
The hood drops back to become a collar
of drapery for the short bloused jacket.
GRÈS at her best, above: camel's-hair
coat from a collection of great coat-news.
The button-on collar here doubles
(closely) as a hood; patch pockets
are curved and applied high; higher still—
the coat's usefulness. In America:
Lord & Taylor; Marshall Field; Frederick & Nelson.





SLENDER DRAPERY FROM A HIGH WAIST: LATE DAY, LATER

GRIFFE draping, above: "little black dinner dress" with a new line of its own—crêpe rippled from high on the ribs to the real waistline. White-ostrich hat: tops on the dinner menu for Paris black. Both, in America at Bergdorf Goodman; Marshall Field; I. Magnin.

GRÈS as she drapes today. Shown right, the pebbled rayon jersey and fascinating simplicity that she made so famous as "Alix"—now for late day, in red, draped to today's new high-point.





FRANCES MCLAUGHLIN

LITTLE BLACK DINNER DRESS: NOT SO LITTLE NOW

PATOU production, above: one of the best black little-evening dresses in any collection. It's wool crêpe, with more height to the high waist—satin rib-band with a very-attention-getting pin.

LANVIN-CASTILLO answer, shown right, to little-evenings—black rayon lace cut like a sweater and skirt; the bodice, masking white satin that emerges as a back-bow.

In America, at Bergdorf Goodman; Marshall Field; Frederick & Nelson. Coiffure, by Mr. Philippe of Charles of the Ritz, Paris.



HEAVENLY BUT NOT ANGELIC: PALE CHIFFON DRAPERIES

DIOR dresses, facing page: his best illustrations of the sensational evening news—short and long sheaths of chiffon implying a great allure despite their ethereal colours and soft ripples of drapery. Far left: Full-length chiffon, all diagonals of drapery, in palest shell-pink, with a curl of Norwegian blue fox around the bare shoulders, here. Dress: in America at Neiman-Marcus. Left, centre: Pale-blue chiffon draped to greater fullness— one of the new short evening dresses, with a wider degree of wearability. Dior shows this with matching chiffon gloves, a gilet of blue and pearl beads. GRIFFE chiffon, directly left: drapery with a volume of poetry in every line (as per usual at Griffe), but now with definite overtones of a nice down-to-earth allure. White chiffon.

FRANCES MCLAUGHLIN



BEAUTY NOTES ON BLACK: LONG SLEEVES, MERMAID DRAPERY

DIOR news, left: close-cut sleeves
stemming from a big big-evening
dress of black faille.
It's one of those dresses to which
grandeur seems to come completely naturally
(bare-shouldered bodice taking an easy
curve into a beautiful bell-skirt)—
and now it's arriving with the long
sleeve that is the 1956 mark of many
of Dior's big dresses. In America:
Henri Bendel; I. Magnin; Holt Renfrew
of Canada. Dior-Delman shoes, by Roger Vivier.
DESSÈS taking a new angle, at right,
on black chiffon drapery—
for an alluring new form
of formality. Draped tiers, not unlike
a mermaid's scales, stop just short
of the anklebone at the front; and there's
a new angle on skirt-lengths, too—
a taper to the floor via a back-panel
of the chiffon, trailing like a train.
Straps and waist-tie, of black velvet;
also velvet, the little jacket (over a chair
here)—an evening coat, really,
in everything but area,
edged in white mink.
Dress: in America, at Marshall Field;
Frederick & Nelson.

FRANCES MCLAUGHLIN



Beginning here:

American Collections

Not a word about skirt-length news, suit changes, or the status of belts for a minute, here. Taking precedence over all are four fashions that together dominate the season—namely, gentleness, femininity, a look of clarity, a definite allure. The big news of the American Collections this autumn is that they've issued an almost irresistible invitation: an invitation for a woman to arrive at the best looks of her life. Which necessarily takes us straight to the four points named above (this trip, for underlining purposes).

Now. This is how one woman's wardrobe might be visibly affected by the news, and exactly how that wardrobe would differ from last year's.

She might have a black-and-white city tweed suit that has no jacket at all—a suit with a closely fitted cape as its top. To a technical fashion eye, that suit—worn with a veiled fur hat, white pigskin gloves, gold and diamond jewels—stands as bravura fashion; to a passer-by, its effect would probably be marvellously romantic.

She'd certainly have a black suit and wear it not as a stopgap, but as a stopper. (She'd add some warm browns to the costume by way of gloves; have a hat that's brimmed, pulled to one side, and wearing a jewel and coarse black veiling.) Whether the suit's waistline is belted or bloused or heightened-by-suggestion is something she'll *see* about (and a mirror will tell her; not a fashion edict). The waisting is a mark of a new suit's news, but that's not all: it'll mark *her* waistline as being wonderfully feminine.

She might choose her first dress from the mauve range, a new blued mauve (and it might come equipped with its own fur jacket). She'd consider a coat with some very tall ideas about waistlines. She'd have a day dress with a softly-bloused bodice. She'd own one well-sleeved late-day dress with a deeply V'd back, and one dinner dress sleeved to the wrists. And the point is that while she'd own a wardrobe in complete possession of the autumn fashion news, she'd have much more—a look of gentleness, femininity, clarity, allure.

Newest way to be a raving beauty

Facing page: The drawing-room dress, with blousing that's softer, a long skirt that's longer. It's everything it seems—gentle, beautiful, modest, alluring—and more besides: it's probably as new a fashion as exists in America. Bloused softly over a close satin bodice, a chiffon overblouse embroidered with satin and shimmering beads; a pink satin skirt defining waistline and going on for yards (the length—*longer* than long is news). Leslie Morris design, to order at Bergdorf Goodman. The white fox stole, satin bag, kidskin gloves (by Superb), all also at Bergdorf Goodman. Diamonds and pearls from Van Cleef & Arpels. Elizabeth Arden's "Rose Aurora" lipstick.

HENRY CLARKE




Notable mauves
used with blues
AMERICAN FASHION
IN THE
PRETTIEST MANNER

Every collection makes it clearer
that the mauves, famous flatterers,
have a strong hand in fashion now.
Part of their strength is their blue
persuasion—making for a more wearable
fashion (and that's the trend now).
Left: Mauve herringbone wool sheath
with sleeves just short of long,
and a sheared muskrat jacket that's
been blued to make this a costume
with a long span of wearability.
Costume (the jacket, Hollander-dyed),
at Bonwit Teller; Neiman-Marcus;
I. Magnin. Grape-blue hat, Hattie Carnegie.
Gold and diamonds from David Webb.
Right: In the blue of weaving here,
soft red threads—the tweed's been compared
to stained glass in effect (softly fused
stained glass, we'd say). This is soft-suit
elegance, deliberately underplayed.
Suit at Saks Fifth Avenue; Julius Garfinckel;
Sakowitz. Civet cat beret from Emme.
Stockings by Needlepoint, the colour, "Suntone."
Both costumes: Ben Zuckerman designs,
in British woollens. On both pages,
the Lilly Daché lipstick called "Giselle."
Chair, a new design from Herman Miller.

KAREN RADKAI



Notably high waists on the new coats

NEWS AT THE PEAK OF ITS AMERICAN PRETTINESS

Some of the softest, smartest looks
yet achieved in the high-waisted coat—
a look called "Empire" when it
first started, but obviously
a sweeping change in its own right.
These coats are elegantly of today,
never more correct than today.
Left: High new pitch to the waist
of a coat—for youth, beauty, news.
The belt's a soft tie around the ribs;
the collar, larger than heretofore;
each gilt button, the size of a
silver dollar. By Ben Gershel, in
Stroock wool tweed. About $145.
Saks Fifth Avenue; Harzfeld's; Dayton's.
Important new part of the effect:
hattier hat, more casual but
still in a feminine aura (veiling)—
from Emme. Diamonds in gold: David Webb.
"Coral Reef Day" lipstick, by Germaine Monteil.
Right: Empire only in the sense it's
from the Empire State (one look says
it's fashion, New York 1956)—black tweed coat,
of basket-weave Forstmann wool,
easing from a soft skirt and an almost-shirty
bodice, to a single rib-height button.
By Monte-Sano & Pruzan; about $255.
Coat, fur hat, gloves by Superb: Lord & Taylor.
Coat, also at Hutzler's; Neiman-Marcus.

KAREN RADKAI



Shopping trip through fashion—a where-to-find-it list

For the American woman about to set off on a clothes-shopping trip this week (give or take Labor Day), we publish herewith the names and whereabouts of some of the ready new American clothes that strike us as being particularly worth pursuing. Armed with this, and with the pages that follow in this issue, a woman should find herself in a very pleasant situation: viewing some of the freshest, prettiest autumn clothes the American designing houses have ever produced. The shopping list that follows here is a partial list, only—it samples some of the day and late-day dresses to be found, plus a good handful of suit news. (Vogue's autumn fashion reporting is in serial form; next chapter, in the September 15 issue.)

First item on her list, probably: a thin wool dress. She'll find it in a number of versions, perfect to put on right now (but not perfect furnaces in September weather!); all will still be going strong, under coats, six months from now. Many have high waists, or the look of blousing, or both—fine fashion-news now, and not likely to fade. A lovely September starter—with staying-power—would be Harvey Berin's navy-blue dress of a sheer wool that's wonderfully light, smooth and dry to the touch; gently bloused above the waistline, and buttoned down the front, it has a loose round collar of the wool, an inner collar of white silk piqué, finished off with a flat wool bow. (This dress, one of the delights of the Berin collection, is cherished by Bonwit Teller, Hudson's, and I. Magnin, among others; about $70.) Blousing turns up in unexpected places: a slender black wool dress by Ben Reig appears, from the front, to be simple, tailored, almost shirtwaist-y; from the back, it's a real fascinator—box-pleated from shoulders to hem, and generously bloused above the waist (so generously, there's an understructure of silk to back it up). Below the waist, the blousing turns into a free-falling back panel. This pleasure is at Bergdorf Goodman, J. P. Allen, Frost Bros. (to name a few), at about $250.

Blousing gives an easy look to a pewter-grey jersey dress by B. H. Wragge that would be easy to put on right now—short sleeves make it available, without a coat, the first crisp day. This has what Wragge calls a "caliper" neckline—round, collarless, and dipping suddenly into a short V (fine opening for pearls); the back is fully lined, giving the jersey almost the substance of flannel. It's to be found at Bonwit Teller and Hudson's, for about $45. While we're on the subject of flannel—a knockout dark-grey flannel sheath was in the Estevez collection: long-sleeved, straight but easy in cut, with a pointed collar and a big, flat bow on the chest. This was put on the must-get list by Lord & Taylor, Julius Garfinckel, and J. W. Robinson, and costs about $70. *(Continued on page 287)*

The cape-suit: new American costume

Facing page: Here and now and beautiful, the cape made narrow as a suit-jacket—and that is precisely what it is. Cut with strictness, closeness, and tapered down a little at the back, this cape stands as a new form of Traina-Norell elegance.
The costume, in black-and-white wool tweed, with a black wool jersey sweater never to part from its slender tweed skirt. This, and the white leather gloves by Superb, at Bergdorf Goodman. Costume, also at L. S. Ayres; Montaldo's; I. Magnin.
Veiled mink beret: Irene of New York. Verdura jewels.

KAREN RADKAI

A short story by Elisabeth Ayrton

Chef d'œuvre



ate in September, the Comte and Comtesse de Sisteron should have left the château in Belley for Paris, but the Comte was ill. The long, slow days, so lovely and so dull, would have passed even more slowly for the young Comtesse but for her interviews with Bertrand, the new chef. He would come up to her little boudoir, the walls covered in stretched and pleated silk, rose and grey and gold, and wait for her to come through the small door from her great bedroom, dressed in froths and frills of white embroidered cambric and fluttering yellow ribbons, her long hair often still hanging loose from its morning brushing, her cup of coffee in her hand. She would sit down in the window seat and Bertrand, in a clean white coat and his high chef's hat, would stand in front of her, notebook and pencil ready.

The young Comtesse was frankly greedy; she came from a countryside where food was taken very seriously and she believed a good table to be a certain way to social success. She had to experiment, since her knowledge and experience were limited, and she found in Bertrand an ideal person to help her. The morning interviews grew longer and longer; it was a relief to talk to someone of her own age, young, slim, handsome, and healthy as she was herself. Thinking about Bertrand, what she would say to him next morning, helped to pass the time she must spend with her irritable, sickly husband. Her maid might toss her head when she passed Bertrand coming out of the boudoir and the old butler mutter to Bertrand that a chef's place was in his kitchen; but there was no real foundation for gossip until a golden morning in mid-October, when the Comtesse rode out, her groom with her as usual.

At noon they had not returned; the Comte's *déjeuner* was served. At two o'clock the groom rode in alone. The Comtesse had delayed at the house of friends, a few miles away; she had decided to take luncheon with them and would ride back in the late afternoon; they would send someone with her. The Comte was mildly displeased; any sudden change of plan or of routine annoyed him when he was unwell; but he went to take his siesta. At seven she had not arrived; it was almost dark; the Comte was in a fury of worry—a groom must ride over immediately. Just as he was setting out, a countryman whom none of them knew, who said he came from a place near Yenne on the Chambéry road, arrived with a message from the Comtesse. She had started out, but unaccompanied, as her hosts could not spare a man to go with her; Cosaque had gone badly lame as she came over the hill, and she had had to lead him down and go to the inn at the first village she came to. The blacksmith there was fomenting his leg and she herself had a good bed for the night. They were to send over a groom with a spare horse in the morning; Cosaque could be led home or stay where he was for a few days, according to the state of his leg.

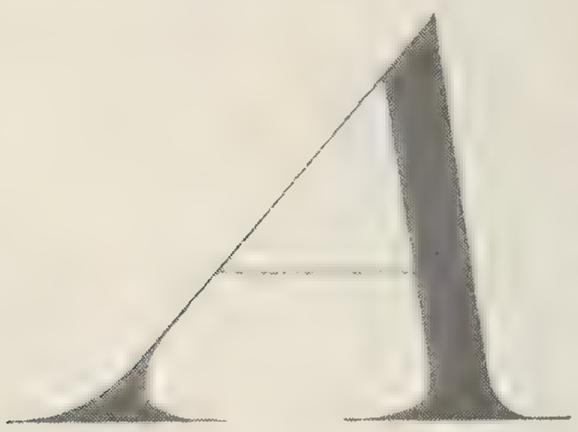
The Comte would not hear of any of it; the distance was only fifteen miles; the carriage was to be got out; her maid was to go, and the groom, so that he could ride back with Cosaque, who would be much better in his own decent stable than in any village smithy. They should all be back at the château by midnight.

The countryman, who had a thin, dark face, watchful and intelligent, smiled a little. Madame had said that she was too tired to move another step tonight; she was already on her way to bed when he had set out. Monsieur le Comte need have no fear. She would be well looked after, clean, warm, and comfortable; he was sure she would rest well, and as for him, he must now go back; he would have to be in his vineyard by sunrise and he needed some sleep; he thanked the Comte for the wine he had been given. No, he needed no other payment. The Comtesse had already recompensed him well. He went out in a great hurry. The Comte sent for the Comtesse's maid and there was a lot of discussion with her and with the old butler, but in the end he agreed to leave his wife undisturbed for the night, only stipu-

lating that the carriage must be sent for her next morning; if she was so tired, she certainly should not ride again.

Only after he had gone to bed, did the butler realize that Bertrand, who, after he had served the Comte's luncheon, had gone, by arrangement, to Chambéry to interview an assistant chef, had not yet returned, although the evening train must have arrived at Belley soon after six o'clock. The butler was a very old man with a genuine loyalty to the De Sisteron family. He had no doubt at all as to what had delayed both the Comtesse and Bertrand and he was shocked. He was no mischief maker, however, and he was fond of the young man. He said nothing to anyone, least of all to the maid Hortense, whom he disliked. It was fortunate that she did not know that Bertrand was away or she might have reached the same conclusion. When he saw Bertrand the next day, though he was perfectly friendly, he had much less to say than usual and he never, after that night, came into the kitchen to have a fondue made for him, as he had so often done before; nor did he ever again discuss any personal matter.

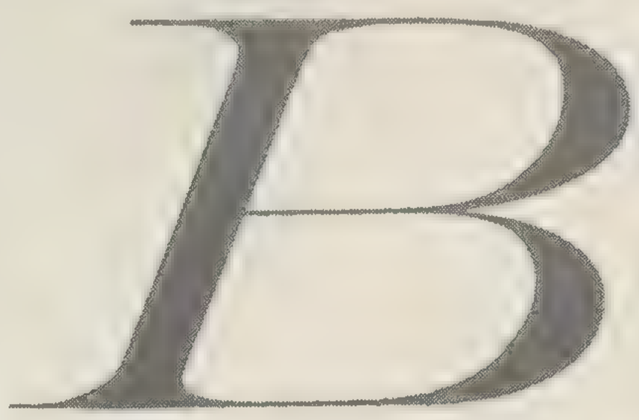
Bertrand was very unhappy. He did not see the Comtesse at all the next day. There was a dinner party of sixteen covers and he was swept into its preparation. On the following morning, when he was sent for to her boudoir, his lady was very calm and friendly and appeared to have less time for him than usual, for she did not sit down in the window seat, but remained standing. There was to be a luncheon arising from last night's dinner, and she wanted a very good *pâté en croûte* for the benefit of a certain Monsieur Nicholas, who had claimed at dinner that one never got a good *pâté* nowadays. Monsieur Nicholas Massignies, with his father and mother, were to lunch at the château in three days' time. There would be three other guests to meet them. Could Bertrand prepare a great *pâté en croûte*, to be the centrepiece of the meal, by Thursday? What would he use? She would ask the Comte to tell the men to shoot him any birds they could get. . . . She chattered on, taking small sips of her coffee, her red hair hanging almost to her waist, her eyes heavy still with sleep, her white peignoir buttoned high to her throat. Bertrand watched her; she spoke very properly, as to a privileged servant, and she would not meet his eyes. But she was not very experienced; knowing that he was staring at her, seeing his eyes sad and angry, she became nervous and began to babble.



h, Bertrand, it was a pity you could not be in the dining room last night. Monsieur Nicholas is a true gourmet, though he is young—twenty-five, perhaps—and very slim and handsome. He has been everywhere. Only last week he was in Paris, staying with relations. He went to several dinners in very big houses, and with his uncle to Maxim's and to Foyot's. And he said he had not had *écrevisses* to touch what you sent up. They are his favourite, but I think we will not serve them next Thursday, as well as the *pâté* . . . it is too obvious. I would have sent for you last night, Bertrand, so that Monsieur Nicholas could compliment you in person, but I did not want to annoy the Comte. . . ." She glanced quickly at Bertrand under her short, thick, golden lashes. "We'll have a *gâteau*, though, on Thursday—a beautiful one, Bertrand—a Saint-Honoré, perhaps—no, I'll leave it to you—you can make a surprise. Monsieur Nicholas says a fine *gâteau* is an ornamental end to any luncheon or dinner and a true part of our cuisine, though some people nowadays despise it. . . . Bertrand, you don't say anything. . . . Is it too much for you?"

"Not the cooking, Madame. That's easy. Other things are perhaps—more difficult, even too much . . ." He turned away.

The Comtesse paused for a moment, then she went over to him and just touched his arm. "You mustn't be silly, Bertrand. Quite soon now we shall be going to Paris. The Comte has promised. He wants now to see the doctors there. You will be very busy. We shall give great dinners. Monsieur Nicholas will help me start my *salon*. He knows everyone who is anyone. He will bring them all—writers, poets, duchesses. . . . He has promised. . . ."



ertrand swung around and took both her hands, staring into her eager, child's face. "I shall see you in Paris, Madame?"

She took her hands away. "I don't know yet how things will be arranged. The old chef is leaving. The Comte does not think you can take over his place. You said yourself you need more experience. Monsieur Nicholas knows of a chef who wants a place for a time—he was with his uncle, le Duc—you will act as pastry chef to begin with, and assist him generally. In a year or two you will take over—and then all the ordering will be between you and me."

Bertrand was silent for a moment. Suddenly he pulled himself together. He picked up his white hat from the chair by the door and put it on. He gave a little bow and said steadily, "Madame, the very good *pâté* for Monsieur Nicholas Massignies will be ready for Thursday. I shall require by this evening, if possible, a hare, a brace of partridges, and a woodcock or two, if Madame will give orders. If you will leave the rest of the *déjeuner* to me, I will see that the dishes to follow are light and simple after the rich *pâté*. . . ."

"You are very good, Bertrand."

"I don't want you to be inconvenienced in any way, Madame. I wish to go to Paris, where I propose to become—quite quickly—one of the best chefs of this generation—worthy of the most brilliant *salon* of the day, which Monsieur Massignies is going to help you start. The *pâté en croûte* takes three days to prepare; the menus for these days will have to be fitted in while the crust is set aside to wait and while the different meats are marinating and slowly cooking; I shall find time to make the *gâteau*, which will be a truly ornamental finish to a beautiful luncheon and I shall show it to Madame for her approval on Wednesday. I must go now. Madame will not forget to give orders for the leveret and the birds. . . ."

He went out very quickly, not looking at her again. The little Comtesse stood for a moment, staring at the closed door. She was half smiling, her eyes alight with excitement.

By Wednesday morning, he had prepared the great *pâté*. Its moulded crust was the colour of ripe wheat, crisp yet melting, shaped like a tricorne hat. Its inside was dark as the rich earth under a fertile hillside, filled with truffles and mushrooms and delicate slices from the breasts of the birds, all bound together by the velvet smooth paste made from their pounded livers. Bertrand was pleased with it; his anger and hurt had died down as he worked. He had never made such a *pâté* before and it took all his attention. Now he finished a simple sauce for the fish for luncheon, saw that the roast was ready for the oven, and went to make up his *gâteau*. He had prepared the creams for the filling the day before, and made the meringue crust this early morning, while his *pâté* was still in the oven. He had five hours to make the Comtesse's surprise, for he planned to take it up himself and show it to her in her room while she changed before dinner tonight; he would put on a clean coat and wait with it behind the long ice-green satin curtains of her room and when she came in he would hold it out and surprise her . . . the surprise must be just right.

He was attempting a cake he had seen made only once by a *pâtissier* in Grenoble who came from Mâcon. The difficult part is the paste, which is a kind of meringue made from egg whites, sugar, and ground almonds, and baked in four shallow tins. If the oven is not just right, neither very hot nor *(Continued on page 282)*



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The number of dinner-party teachers explaining the hidden tactics of the two campaigns. . . . The country's need of a good new political joke. . . . Edith Halpert, the owner of The Downtown Gallery, who on a recent visit to Rome, Florence, and Paris, so twigged to the excitement of the paintings and sculpture done by Americans working abroad, most of them little known, that she bought fifty-two works of art and now has them on exhibition in New York. . . . This description of a famous young movie star: "an *ordinary* Adonis." . . . The granite rule at Denver's Brown Palace Hotel that men without neckties may not be served in the main dining room; the headwaiter, Gunther, runs a tie-lending service, collects them again as the guests leave. . . . The pleasure of the record, with a title that tells all, "Ella Fitzgerald Sings the Cole Porter Song Book." . . . Salvador Dali's thoughtful contribution: "Every woman should have a winged look, with a *back* bustline where the shoulder blades are: a natural location. At present the feminine form is a little unbalanced."

PEOPLE ARE TALKING ABOUT... The production in London of Brendan Behan's play, *The Quare Fellow*, in which the climax, a description of a prison execution, done like a sports commentary from the prisoners' cells, is both frightening and yet horribly exalting. . . . The Texas car stickers, with the legend "Made in Texas by Texans," and the answer to them by Colorado car stickers, which read "Made in Africa by Apes." . . . This description of a simple Beverly Hills evening: "You sit in a lovely garden, overlooking a floodlit pool, and you spoon caviar from a silver dish with a Fabergé spoon, and then you sit next to Greg Peck at dinner, and, while you are watching Danny Kaye encouraging the band to play some forgotten piece of schmaltz, Harpo Marx springs out from behind a ceegar, and then John Huston starts discussing Waterford glass and fillies, four-legged ones, and on the walls you can see Vuillards, Rousseaus, Picassos, Morisots, Daumiers, and then a giant vista-everything rolls out silently and you watch *The Revolt of Mamie Stover.*"

PEOPLE ARE TALKING ABOUT... The movie, *Bullfight*, a disorderly but marvellous history of bullfighting—Cretan wall paintings, Goya portraits, Ava Gardner, in black mantilla and nerves—with these three especially compelling scenes: when the bravura that the Spanish poet Lorca called "the demon" possessed Manolete as he led the bull in an elegant pavan to its death; when, fluttering about the bull's horns, he executed the butterfly pass; and when Gonzales, in his dressing room, attended solemnly by a completely male retinue who dress him ceremoniously, stuffs himself into a pair of stiff, tight matador pants. . . . The happy thought of a medical bookseller who listed under the subject-heading of Gynaecology: "Churchill: Birth of Britain."

EDDIE CONSTANTINE (opposite), an American singing actor, has in three years become fiercely popular throughout France where his shifty eye, his slouch, and his sneer are comparable to those of Jean Gabin and Humphrey Bogart, both of whom slid to fame partly through those lovable attributes. Like them, Constantine often triumphs against the police and always carries off the prettiest girl in the deal. (After twelve French films, he is so valuable that an American movie company is suing him for breach of contract.) Superbly unsuccessful in this country, Constantine, who was born in Los Angeles, went to Paris a few years ago. There, Edith Piaf taught this completely unknown man three unforgettable lessons: how to sing out, how to stand on the stage, and how to fight stage fright. His French accent was pitiful. After a quick, short triumph singing at the music hall, Olympia, he went into films, remaining there, except for his sold-out recitals. To the French there is something extraordinarily seductive in his sudden smile, in his lack of dazzling talent as an actor. Now, with his thirteen-year-old daughter, Tania, he is making the movie, *L'Homme et l'Enfant.* In Paris, he lives with his wife and two daughters in an apartment that looks rather more like an encampment than a house, so special is its sophisticated disorder.





ERNST HAAS

IN THE CAMBODIAN JUNGLE, UNEARTHLY FIGURES

Deep in tangled green, stand the high, wondrous ruins of Angkor Thom, which was the great capital of Cambodia from the ninth to the fifteenth century, when it was abandoned to the jungle and a vast population of statues; now it looks like the "deranged, visionary world of Piranesi." There, as Osbert Sitwell wrote in *Escape with Me!*, "nature and art are engaged everywhere in ferocious battle," adding that the Victory Gate (*above*) "is dominated by the repetition of a vast sculptured head, a lovely, smiling but enigmatic Cambodian face, though one raised to the power and beauty of a god." *Left:* at a lonely shrine, the high head-dressed figure, not of a goddess, but of a holy temple dancer, an *Apsara*, who, if she had been Greek, would have been called a nymph, a being flying through the air, throwing flowers.



Great comeback
for black:
here with brown



It's a passion with women again: some have even decided
on the wardrobe that's nothing-else-but-black
(as per August 15 Vogue). But in any case—of elegance—
black is the new dazzle, newly mixed here with brown.
Directly left: Under-a-coat dress in top city form,
again in black (a fine-woven wool),
equipped till cold weather with a wool plaid jacket
mixing black with brown. The jacket-cut is high
on news; so is the dress-bodice. By Edith Small,
about $235. Bonwit Teller; J. P. Allen; Neiman-Marcus.
The more-hat hat, news in a more-fur fur, in
black-dyed lynx from Sally Victor.
Far left: Handbag that's a handsome alternate fur touch to
the fur hat—black-dyed hair seal (leather lining).
By Nettie Rosenstein; $200 plus tax. Saks Fifth Avenue.
This page: Herringbone tweed coat—fine
beautiful bones in black and brown, and a fine fit
(the back belt is simply a little string tie).
By Spectator Ltd., in a British woollen; about $125.
Peck & Peck; Sakowitz; I. Magnin. New city
hat-shape, a beautiful black melusine snail: Lilly Daché.



News in black and brown

continued

Far left: The beautiful nothingness of it—
new attraction of this city dress, the fabric
so relaxed (like so much city elegance nowadays)
that it can fill some country obligations, too.
Notice the slot seams; the new blend
of soft chestnut-brown and glossy black
(feather cascade on the hat). Dress by
Lilli Ann; Angora-and-wool. About $60.
Rosette Pennington; Woodward & Lothrop;
The Emporium, San Francisco. Lilly Daché hat.
Near left: Black gloss that also
applies to the new brown city dress—
black-dyed Alaska fur seal coat in the new
jacket-length. By Dior-New York, at Bonwit Teller.
Right: New luxury-of-jacket for the woman
who dresses by dress-and-jacket—this short curve
of black-and-brown tweed with black-dyed
Alaska fur seal, over a chiffon flannel sheath:
taupe flecked in black. By Branell,
of Forstmann wools. Costume, about $230.
Milgrim; Famous-Barr; Joseph Magnin.
Turban tailored in ribbons: Irene of New York.





Hourly news on black: belts higher, wider

The rage for the city-black dress: opening a new age for same—much softer. Now belts with marked new height give slim black dresses a look that's far from stark but doesn't flutter, either. Accessories note, not to be missed: they're always soft, mostly black—all-the-black-you-can-get is the new idea.

Left: Impossible to ticket as "day" or "night" (accessories can handle it either way), black British woollen; soft belt taking in every rib. By Traina-Norell, about $195. Henri Bendel; Marshall Field; Dayton's. Lilly Daché fur beret. Marvella pin and "pearls": Henri Bendel. Gucci bag. Margaret Jerrold shoes. *Right:* Black afternoon dress for city afternoons hereafter—black crêpe, a satin cummerbund belting the whole midriff area, softly. Dress by Ben Reig, of Celanese acetate and rayon crêpe; about $155. Saks Fifth Avenue; Julius Garfinckel; L. S. Ayres. Sally Victor hat in black tulle; coq-feather muff—black, too.





8 P.M. blackness: new siren sleeves

For evenings, even, the rage for black (back again but so much softer now) will be irresistible—especially new black dress-for-dinner dresses. The black silk cling, newly sleeved as it is, still manages to communicate volumes of allure in a few simple, beautiful lines. Both these (equally at home at dinner parties out—or at home) may make the long black dress the great fashion-custom the little black dress once was. *Left:* Softly elevated new waist—and the little jacket isn't the only lift: the dress is seamed high (décolleté, sleeveless, for big parties, too). By Trigère, in silk crêpe, about $335. Bergdorf Goodman; Famous-Barr; Frost Bros. *Right:* Black silk-crêpe cling that's more of a poem than a threat (soft panels, scant bareness)—evening news in black, expressed in soft, simple terms. By Anna Miller, in Chardon silk, about $195. Bonwit Teller; Hudson's; J. W. Robinson.

HORST





Changing times in black— news in wool

Those day-through-dinner looks a woman leans on, year after year—dresses with jackets of their own, appearing in black wool now. With the black day-looks and black dinner dresses preceding, they just about clock the fashion for black for any woman's calendar.
Right: The positive new note in black— not basic black, but black with prolific dash. Split-level jacket and short-sleeved sheath: day-look dressed for restaurant dinners here in a black hat with great new sweep and snap. Costume by Nettie Rosenstein, in Lesur broadcloth (wool with fur); about $265. Bonwit Teller; Nan Duskin; I. Magnin.
Hat, from Sally Victor (the coiffure is made bouffant to match, by Caryl Richards' permanent wave). Diamonds with emerald centrepieces, and diamonds with diamonds: priceless news-flashes from Van Cleef & Arpels.
Left: Dress and jacket with the new attraction of black, and a nice familiar asset—easy as it is, it can carry the day; minus the fleecy jacket, the broadcloth dress is bare-armed, which puts it in the right category for little evenings. By Lawrence Gaines, in Forstmann woollens. About $150. Costume and Coblentz bag: Lord & Taylor. Costume: Lillie Rubin; Joseph Magnin. The what-else-but black hat: Hattie Carnegie.

LEOMBRUNO-RODI

RUTLEDGE







Cashmere cardigans: now part and parcel of casual dresses

Next proof that fashion's beautifully organized everywhere now: fine easy dresses (for casual country-city life) with cashmere cardigans designed to do them proud, *and* included in their price. *Facing page:* Worsted tweed coat-dress—a possession on its own, terrific property value linked with a cardigan now. Both, by David Crystal; about $90. Dress, cardigan, Lucille bag, Marvella bracelet: Bergdorf Goodman. Costume, also: Julius Garfinckel; Rich's; Halle Bros.; Hudson's; Blum's, Chicago; Neiman-Marcus; I. Magnin; shops, page 188. Noreen's "Dark Copper" hair rinse. *Above:* Sapphire-blue sheath, short-sleeved and not so slim it would cramp a country walk. The cardigan's as much for warmth as looks—the Forstmann wool in the dress is super-fine (it's repeated at the sweater-edges). By Vera Stewart; about $145. Saks Fifth Avenue; Frost Bros. The bag is also at Saks Fifth Avenue. *Right:* Creamy brown cashmere cardigan, with a matching dress that has the easy chic of a shirt. Dress, sweater décor: wool gabardine, fabric that's coming in in waves again. By Vera Stewart; wool gabardine by Forstmann. $190. Saks Fifth Avenue; Dayton's.



KAREN RADKAI





News in cashmere pull-overs:
a light touch of ribbing



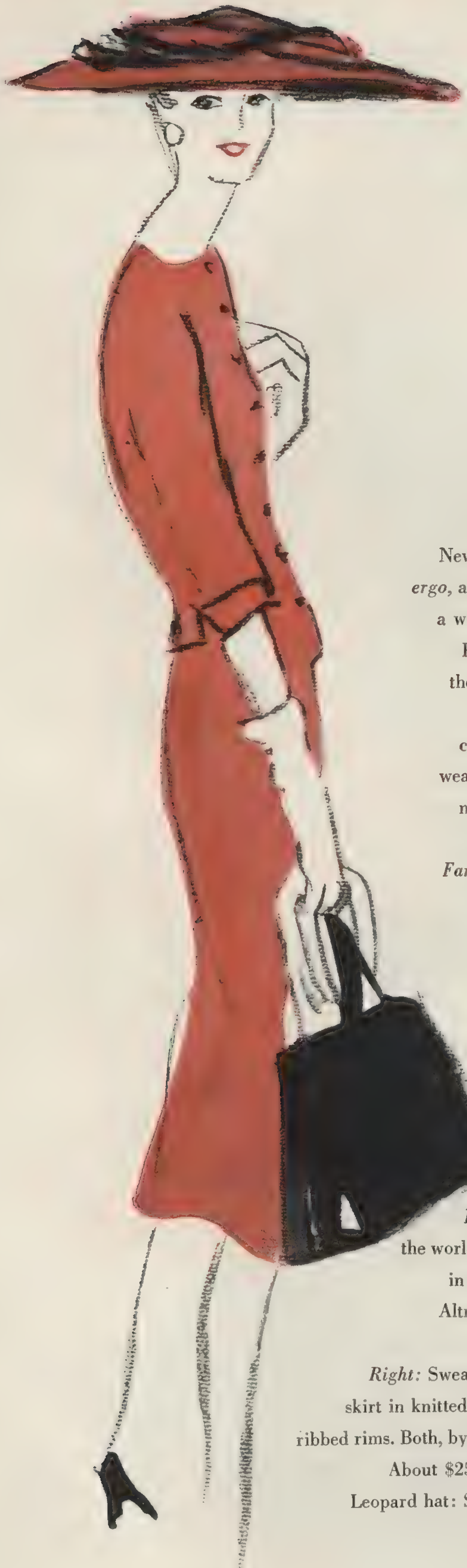
KAREN RADKAI



Cashmere pull-overs in country scenes here—finely (and newly) ribbed. But all of them are equally correct in casual city dress. *Farthest left:* Pull-over rather like a man's dress shirt—ribbed bib on cashmere, palest poppy-red. (Over shorts or casual city skirts, according to the life it leads.) By Maurice Handler, about $35; Altman's. Tweed shorts of brown and grey hound's-tooth check wool; by Century, about $8. Lord & Taylor. Both: Woodward & Lothrop. *Left, centre:* More ribbing in cashmere than ever before—white pull-over with a ribbed front, sleeves. This pull-over look, softly immaculate, is very much under the influence of the new silk shirt era, in fact (see August 1 Vogue). Pull-over by Hadley, $29. Pants by Evan-Picone in charcoal wool flannel; $15. Both: DePinna. *Directly left:* Middy blouse in mid-grey cashmere, with a not-at-all uniform sailor collar—soft scarf-tie at the front. Ribbing here: a triangle starting from the sweater's hem, and not merely for décor; it slims the figure. Pull-over by Ballantyne, about $45. True country skirt of black-and-white tweed, box-pleated without bulk: by Sloat, in Donegal tweed, about $25. Both, Lord & Taylor; I. Magnin. *Above:* Blond sweater-dress, using the term in its truest sense—cashmere pull-over that appears to be wearing a ribbed turtle-neck gilet (actually, it's knitted in), over a separate skirt, just as slim, of blond wool-and-cashmere. Pull-over, about $33; skirt in Stroock fabric, about $29. Both, by Dalton. At Milgrim; Joseph Magnin.



The soft glow
of fashion:
red jersey
dresses



New blacks, blues, tints of brown;
ergo, a new glow of red now, to balance
a wardrobe's colours beautifully.
Probably the best red today:
the red relaxing here on the new elegance
of jersey. These red cuttings
can be very much on the city-side—
wear them with hats made hattier in the
new casual manner; try blond or bright
pink coats instead of black as per usual.
Far left: Fashion in motion—dress of
Heller worsted jersey, in a slender whirl
of pleats. By Leonard Arkin,
$50. Bendel's Young-Timers;
Hudson's. Sally Victor hat.
Left, centre: Bright young thing in
sweater dresses—wool jersey
lifting the waist, easing down over
the hips. By Tabin Picker,
in junior sizes, about $20.
Stern's; L. S. Ayres. Emme hat.
Directly left: Profile of the simplest dress in
the world—drawn for 1956 in jersey. By Queen Make,
in Sag-No-Mor worsted jersey, $18.
Altman's; Burdine's. Dressing it for dinner
here, a velvet hat from Emme.
Right: Sweatered look, and the look doesn't lie—
skirt in knitted jersey, an overblouse with
ribbed rims. Both, by L'Aiglon, in Alamac's Orlon-and-wool jersey.
About $25. Lord & Taylor; Frederick & Nelson.
Leopard hat: Sally Victor.



Return to black: softly, for little evenings

The formula's simple, sensational: black dress, a romantic breadth of hat, glitter to spare. And the choice is practically limitless—now a woman can find black in her most becoming form. That's a soft form, usually (even if slender); these, with softer waists—bow-tied. *Above, left:* Sleight-of-skirt dress—the soft fall of satin is actually six loose panels over a sheathy crêpe underskirt. Dress, of Celanese acetate satin (Skinner fabric), about $90. The hat, ostrich feathers mainly, clinging in thick clusters to black net: Sally Victor. *Above, right:* Bareback black chiffon (the fashion for bare backs has been flattering dresses since June Vogue), the neckline quite shallow even at the front. Stern & Stern silk. Dress, about $70. Winging net hat —feathered wings over the brow—from Sally Victor. *Directly right:* A good dress when dancing's on the program, before or after dinner—black taffeta that unfurls from the waist. Wm. Rose silk. About $125. Hat, a pannier heaped with taffeta: John Frederics. *All dresses on this page,* by Sylvan Rich. At Best's; Montaldo's; I. Magnin. All gloves, by Kislav: Best's. *Far right:* Streamers pointing up the pretty bodiceline here, and what's happening to black in general —softness. By Oleg Cassini, in ribbed silk satin, about $125. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. John Frederics hat: point d'esprit, satin, and glitter.



LEOMBRUNO-BODI



News on black shoes: black décor

Directly left: Soft black calfskin glittered a bit—black patent leather in the portholes. The heel, stacked leather. By Marshall, Meadows & Stewart; $19. From Bonwit Teller. *Below, left:* Black calfskin strung on a toe of even-blacker suède. Its heel is moderate; its elegance, of late-day stature. By Liparé, $27. Bonwit Teller. *Directly below:* Black-on-black—that bright leather that's a cross between lizard and alligator, now with black calfskin circling its gloss. By Customcraft, $28. Neiman-Marcus.

Opposite: Top centre, gloves in a deep brown that's bright enough for black dresses, yet subtle with greens, powdery brown. Stocking shade: warm and intense enough to play the same game—"Butterfly," by Belle Sharmeer. Coro bracelet, $10*, at Best's. Far right, above: Gloves in a brown that points in the direction of warmth and light. Stockings by Bur-Mil Cameo: "Gay"—an illusion. Volupté bracelet, $5*: Saks Fifth Avenue. Far right, below: Glove that's the warmest beige, or coolest brown, on the spectrum. Stockings that also suit black costumes of great finesse—seamless "Bare Taupe" stockings by Hanes, barely reinforced. Forstner bracelet, $12*: Bloomingdale's. Near right: Gloves in a melting median brown, stockings in a melting beige—make-up treatment for evening black or all-black looks. Cannon stockings: "Buckskin." The gilt bracelet by Monet, $20*, at Jay Thorpe. *All gloves opposite:* Kislav gloves in doeskin-finished lambskin. $15.50 the pair, except the hand-sewn gloves (top centre)—$18.50. All, Best's.

*PLUS TAX

News with black: the nearness of brown

LEOMBRUNO-BODI









News in lingerie: positively brilliant

First, five quick pieces of news about the drift of lingerie now (might have terrific bearing on which way a suit or dress decision goes, later). Look for: lingerie colours that are intensely colourful, rather than *rather* colourful. The point is, these supply colour to a wardrobe and deliciousness to a dressing room that might have an otherwise monochromatic plan this season. Sapphire blue is one example; others—apricot concentrates, new strong coffee shades, coral, jade. . . . Look for a brilliant new idea in foundation-sizing—one maker has simplified matters this way: labels everything simply in dress-sizes, 10 to 20. . . . Look for height as one new key to a girdle's fashion stature—dresses with heightened waistlines call for girdles with the same supple, subtle fit. (Many smart slips are following the same line of thought.) . . . Look for V'd backlines in brassières and foundations—these, designed to underwrite the rage for barebacked late-day dresses. . . . Look for nylon tricot's surprises—turning up this season in any one of a dozen different textures: matte-finished crêpe, gleaming satin, even (at one well-known lingerie maker's) thin, filmy chiffon.



Sapphire blue, brilliant new dressing-room décor

On the facing page, three strong new reasons for lingerie in a positive colour—the news of sapphire blue, making the skin look like alabaster.

Far left, above: Lacy, blue-as-blue, a foundation you might wear under autumn's new blues, autumn's blacks, autumn's blue-and-black weaves—or, for the best reason of all: for the pure delight of it. Happens also to be a wonderful way to arrange for a new figure. Nylon lace, net, satin; back panel woven with Lastex. By Warner's, under $40. Best's; Hudson's; I. Magnin.

Lower left: Delicious way to look, at your leisure—a negligee that's the pure blue of melted-down sapphires. Nylon tricot, wrapped easily and tied in front, off-centre. By Vanity Fair, in Du Pont nylon. About $15. Lord & Taylor; I. Magnin.

Directly left: High-waisted slip of sapphire-blue nylon tricot, polished to a long, smooth line, set in a deep edging of nylon lace.
By Vanity Fair, in Du Pont nylon, $13. Lord & Taylor; Harzfeld's; J. W. Robinson.

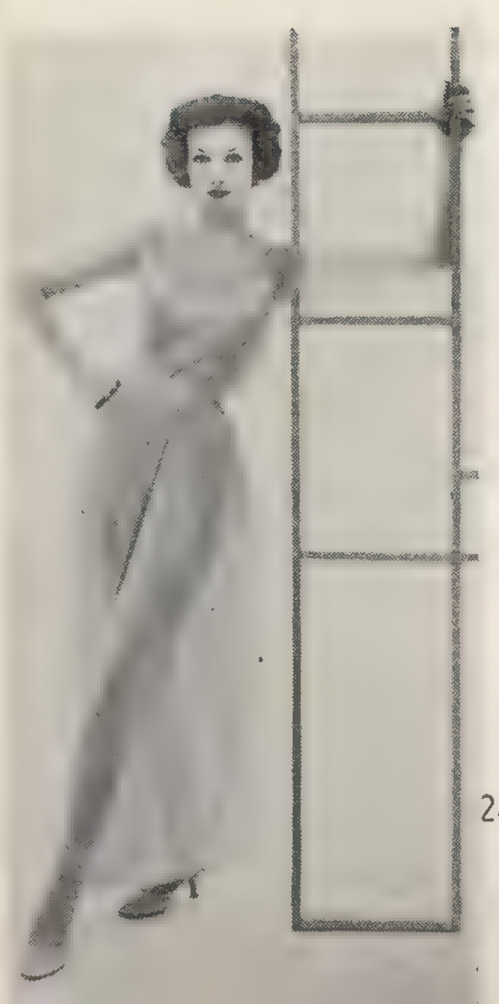


Brilliant understanding of fashion at right.

Above right: Tall new girdle to wear under a tall new skirt (and that might belong to a dress with heightened waistline, a dress with an unmarked waistline—or might even mean a skirt that's taller *and* longer). Other news about this girdle: it's sized, simply, 10 to 20—delightful news for the woman who, now that she's finally arrived at the fourth floor, can't remember whether 36 is her girdle size or the curtain's width. White nylon net and elasticized marquisette, lightly boned. By Formfit, under $17. Best's.

Centre right: Pale-blue brassière cited here because the colour's delicious, and the engineering's taken seriously. Deep separation should take care of plunging necklines nicely, too. In nylon lace in an Alençon pattern.
By Hollywood-Maxwell, $4. Saks Fifth Avenue.

Below right: Newest accompaniment to blue—more blue. Nightdress with a layer of pale-blue nylon tricot drifted over another, darker-blue layer of same. Delicately heightened waistline. By Luxite-Kayser; about $20. Best's.



News in fur, now positive—shorter cuts, easier dash

Left: Mutation mink measured by the smart new yardstick—three-quarter length. It's the Emba Autumn Haze mutation mink (brown with a becoming rosiness), and the coat for the woman who likes the luxury of fur easy and unfussed (she probably lives between city and country—or countries). Designed by Ralph Marano. Russeks; Neiman-Marcus; I. Magnin. Veiled taupe satin cloche, abrim with fashion: Lilly Daché.
Right: For the woman who wants the news of black and wants it in fur—double-breasted, black-dyed Alaska fur seal that goes the whole length for a new exciting air of tremendous chic. This, for life strictly within the city limits; and even there, with its dashing good looks (low relaxed neckline, lifted waist), it's a coat that asks for a certain dash from its wearer, too. High pillbox in beige melusine, veiled in black. Coat, designed by Emeric Partos, and hat: both to order from Bergdorf Goodman.
Background: 1025 Fifth Avenue—one new way New York lives (a Herbert Charles building).



HENRY CLARKE



HORST

Dash-around dresses in the city news







Far left: Crisp tweed in the softest blond imaginable—the new *sec* woollens soften themselves by colour now, and this new-found softness is part of the dash here. By Kane Weill, of Pacific Craft wool. $45. Dress, bag, Van S earrings: Best's. Dress: also at Julius Garfinckel. Sally Victor hat. *Near left:* Most-wanted waistline now, the high-pitched line here. A new kind of double-breasted cut accomplishes it very easily—in fact, the dress is completely at ease in one of the new jerseys, in the deep new indigo blue, checked in green. By Richard Cole, of Heller worsted. About $50. Bendel's Young-Timers; J. W. Robinson. Deep white casque: Emme. *Above:* The grey flannel dress now as a blond. One of the beauties of a dress like this: the way hats can extend its scope, even into evening. Here, the newest fur hat, natural lynx, from Sally Victor. Dress, by Ben Barrack, in Mayflower worsted, about $70. At Saks Fifth Avenue; Dayton's. *Right:* Blond drawstring dress engineered to fit the woman who's convinced drawstrings are Out For Her—the skirt's attached to a chiffon camisole (which means no bunching, a pretty suppleness). By Abe Schrader, of Chromspun acetate and Angora. $50. Bonwit Teller; Hutzler's. Emme hat.

Suits, set for a long run—new Vogue Patterns

COFFIN



Set against pillars, here—two suits that could be the pillars of a winter wardrobe, for a woman who has her needle well in hand. And not just *one* winter—several; both have the kind of fresh, strong fashion that doesn't sag after a season. The architecture's simple, with new Vogue printed and perforated Patterns—they're the most understandable patterns going. *Left:* Fur-collared suit of such smartness and substance it has almost the stature of a coat, made here of lightweight Forstmann wool suiting in a new softer brown. (Trap your furrier into doing the shaped beaver collar.) Pattern 932, with an overblouse (not shown) included. Toque by Emme. Beaver muff by Harold J. Rubin. *Right:* Suit, high-waisted, jersey—and news on both counts. At its most exciting here, in bright berry-red worsted jersey (by Heller, in a new eight-ounce weight). Good tip: use a long, flexible stitch (or a fine zigzag) for seams. Have a high, shaped belt of the jersey, or belt it lower, in leather. Pattern 933, including a tuck-in blouse (not shown). Emme hat. Richelieu "pearls." Ritter Bros. muff.

Back views, sizes, yardages, page 111.

VOGUE PATTERN 932 VOGUE PATTERN 933

GOSSIPY MEMO ON TRAVEL

Hunting at the Oregon lakes

Bushels of pearls on Margarita

Welsh charm by the Irish Sea

Kaleidoscopic tour of Africa

In Oregon's magnificent Wallowa County, the hunting is good: deer in October, elk through November, and plenty of pheasant and quail. For the archery addicts, who prefer the longbow and barbless broadhead arrows, the season opens earlier. Above Wallowa Lake, which is deep and blue, lies a cache of smaller lakes—in the distance, the mountains, always white-topped. (Justice William Douglas has a place nearby on the Lostine River.) Pack trips on horseback, with guides, are easily arranged—many of these woods are out of reach of cars. Thousands of Oregon hunters go out by truck or on horseback for a day's shoot, returning to town for the night. In the village of Joseph, where a sign reads, "This little town is heaven to us, don't drive like hell through it," there is a pleasant motel, the Indian Lodge. On the lake front, the Wallowa Lake Lodge has housekeeping cottages, open until November, properly warmed by fireplaces; write Irene Wiggins and Sons, Joseph, Oregon. For hunting information, write the Oregon State Game Commission, P.O. Box 4136, Portland, Oregon.

Off the northern side of Wales, the island of Anglesey overlooks the Irish Sea. (The gentle mountains are farmed right from the water's edge to their rims, the whole seemingly covered with heather and field flowers.) Near the village of Beaumaris, with its enchanting row of small timbered houses built along the sea wall and looking out towards humped green islands, stands a chunky thirteenth-century castle, apparently floating on its moat. The countryside, incidentally, is salted with romantic castles and with the ruins of the druids. At the Bulkeley Arms, the rooms are large, comfortable, centrally heated, and the service is rather like that of a good Nannie; country vegetables, good fruits, the local lobsters, and, of course, salmon in season. Rooms with meals start at about $5.

Travellers know: Crack trains in Germany have cabaret cars with dancing; some British trains haul automobiles along with the owners; Seaboard Railroad trains to Florida now have glass-panelled roofs. . . . Restoroutes are springing up along French roads, attached to service stations, with quick-service meals, showers, and, of course, wine. . . . Eighty million Americans are travelling around America this summer, spending fifteen billion dollars. . . . In Paris, dial 12 for an English speaking operator.

These are the statistics for a fresh view of Africa: 15 people, 49 days, about $4,500, and the date: January, 1957. The plans include visiting a diamond mine, swimming in the Indian Ocean, meeting Pygmies and the giant Watusi, flying over Kilimanjaro, skirting Lake Victoria where the Nile rises, and driving through the great game preserves of Kenya, Uganda, and the Belgian Congo. (Elephants, lions, monkeys, leopards, and dozens of other animals wander up to tightly-closed automobiles, sometimes using the cars as shields from other game.) By plane, bus, and car the tour also goes to the cities of Cape Town, Johannesburg, Nairobi, all with an experienced guide. The cost includes not only all meals, all rooms at good hotels, with private baths where they exist, all transportation from New York to New York, either by boat or by plane, but even the tips. Write The House of Travel, Inc., 47 East 47th Street, New York 17, N. Y.

Margarita, a sharply etched island mass of red hills, stands high out of the Caribbean about twenty miles off the coast of Venezuela. So far, according to Bradley Smith who describes it in his book, *Escape to the West Indies*, to be published by Alfred A. Knopf, it has had fewer visitors than any major island in the Caribbean area, in spite of its alluring tropical compound of fertile valleys, wind-sculptured divi-divi trees, and along the lagoons, mangrove trees with oysters massed at their roots. Planes swoop in daily from Caracas, but one can't make the trip on impulse: visitors must have Venezuelan visas. In the island's big town, La Asunción, discovered by Columbus in 1498, the principal occupations are pearl-diving, fishing, and fiestas in the streets—all too time-consuming, apparently, to allow for crime, since the jail has been so long without a prisoner that it has been turned into a museum. The thing to buy: pearls, sold in dark little shops, from great baskets and tubs, lustrously full of just pearls. To stay: a small, luxe hotel, the Bahia, with its own beach and a French chef; reservations should be made well ahead.

Fresh way to keep a white bedroom fresh; clean-lit greens and clean air-conditioned air

Right: Second appearance of a new Vogue department on the subject of new elegances in how-you-live—starting this time with the fashion for living in white. It's a trend that never could have started at all without air conditioning to keep the whiteness fresh (and without going to the cleaner's in more ways than one); and now it's well-provided with new beauty every season of the year. This white bedroom: readied for winter by adding a note of spring green, and delicate new effects based on fabrics woven of a fibre as strong as an ox. Details: as follows. Air conditioning (invisible), via one of the Lennox central air-conditioning systems. Units are designed for installation in basements, attics, even closets or garages, and all are based on built-in ducts—but you don't have to rebuild the house to put them in (they're practicable even in apartments). Copies of antiques from the Syrie Maugham collection: English *chinoiserie* bed and bench, in pickled pine; two neatly buttoned chairs, neatly bow-tied. The Venetian mirror, also a collector's item of rare beauty. Upholstery fabrics: all based on Fortisan, sturdy Celanese fibre. Bed canopy and coverings, in gossamer white-on-white print from Cheney, Greeff. Bench-pad, a bird-and-leaf jacquard weave, by Schumacher. On chairs, table: spun rayon with Fortisan, drapery-weight, by Thorp. *Everything:* From Michael Taylor. A San Franciscan, he co-designed this room with Vogue; is one of the youngest talents accredited by the American Institute of Decorators. Taylor ideas here—Italian spaghetti lamps of porcelain; whitened oak tables with white marble tops. Chagall painting: Perls Galleries. Marble intarsia picture; Montici.

VOGUE'S FASHIONS IN LIVING

FRED LYON



peignoir by munsingwear

There is a wonderful feeling of lightness—and of quality—about this beautiful new furniture by Sligh. No volume production-line furniture this—each piece represents the lifetime experience of fine furniture craftsmen. Skilled hands have created the gracefully tapered headboard—the gently curved drawer fronts; the glowing rubbed caramel finish. From the painstaking selection and curing of the fine cabinet hardwoods, to the minute tolerances of the jointing, the important unseen features of quality—the proud tradition of Grand Rapids craftsmanship—are intrinsic in this furniture by Sligh, founder member The Grand Rapids Furniture Makers Guild.

THAT
WONDERFUL FURNITURE
BY ..

Sligh

OF GRAND RAPIDS

18 NEW WAYS TO KEEP A HOUSE AHEAD OF THE TIMES

One and all: these are the first, fast reports of changes to come in décor. And the best way to bring fashions in living into your life is to get in on their ground-floor stages—meaning you won't miss a moment's enjoyment while the fashion is on its way up (that's practical financially, as well as very pleasant, psychologically). The foremost interest, therefore, of this new Vogue department devoted to refreshing the elegance of a woman's setting—forecasts. We'll comb future news regularly.

News just arrived, to give any house high marks for elegance: stress is on finesse above all, though there are other assets (and though everything listed here is elegant by nature, some of the news stresses other qualities first, as we shall see). Note the revival of vermeil—the silver-gilt plate so cherished since Louis XII held court. Napoleon was a famous addict, and great collections of vermeil gleam in the great museums. Perfected now by a New York jeweller, this rosy glow gilds both table-services and purely decorative pieces; it's proofed to resist tarnish and time. (Price, incidentally: somewhere between that of sterling silver and gold.) Also news, mixtures of old and new patterns in vermeil and sterling silver. And there's a gold mine, too, in the new wallpaper woodwork—panels with gilded wainscotings and other fine *boiserie* touches that a paper hanger can apply. New elegance in woods: more and more furniture is being oil-rubbed or waxed in advance—looks long-treasured and grained to satiny beauty even when it's new, so that it mellows (given careful ownership, of course) to a greater degree than before.

News that can help to run any house, wonderfully: focus here, functional. Growing source of strength in tote-around furniture—magnesium. The tables and chairs it upholds don't weigh much more than a handbag. Vinyl floor tiles are coming in now in ready-cut units, in black and white schemes with a dramatic elegance; moths are out of fodder now that handsome new carpets are permanently mothproof; and window shades are back with an outlook as beautiful as a beautiful curtain's. The newest furniture is adapted to fit scaled-down rooms: consoles not only unfold to seat dinner guests, but can store their linens and silver; there are tiny, colourful hideouts for indoor TV antennas; and one of the world's best-known chairs has been made widely available now, because its small size is so vastly comfortable. Lastly: chaise longues tailored for the living room—and if the chair you can put your feet up on isn't functional designing, what is?

News-flashes indicating subtle texture around the house in future—there's a great feeling for this. Embroidery, for instance, is raising the luxury-content everywhere of upholstery fabrics, even appearing in fabric prints, wallpaper. Also, blended wallpapers and fabrics in prints give a new illusion of lace, brocade, Tribute silk. Nylon rugs pile on the luxury, too—perhaps all white, at least an inch and a half deep. And finally (provided at last with a new plastic backing that refuses to buckle), wallpapers of straw—by the roll, by the square—no fooling here; the straw's the real thing.

Eighteen in all: the news-items listed here, adding up to décor that looks well into the future.

For detailed pictures of the news, turn the page ➡

CHECK LIST:



1. Woods with a softer glow—oiled or waxed

Three new designs in walnut,
now oil-rubbed to a patina that looks
long-mellowed and flatters every burl
and curl in the grain.
Above, open-armed chair, neatly caned.
Right, coffee-bench
with brass legs, brass bindings.
Opposite, small-scale chest; ebony pulls.
All: Milo Baughman designs for Cassard & Walker.

THE NEWS AHEAD

See it now: how to keep a house looking ahead of today's times—eighteen ways in all, shown in detail. And there's no castles-in-Spain catch; everything listed on every page is available through your decorator (what's not in stock as yet, can be ordered).



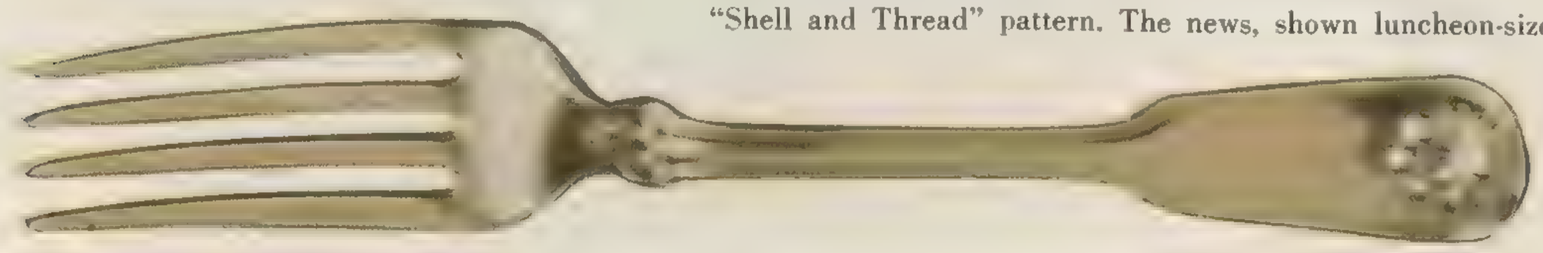
2. Gold on silver service: vermeil revived

Pepper shaker, salt dish and spoon—
all in the rosily gilded sterling silver that was
the great favourite of the French courts.
Now: tarnishproof, timeless, perfected, by Tiffany.





3. Next place for vermeil: place settings Sterling silver flatware
gilded in the old French manner, in Tiffany's
"Shell and Thread" pattern. The news, shown luncheon-size here.





4. Beautiful tile floors, out of a box

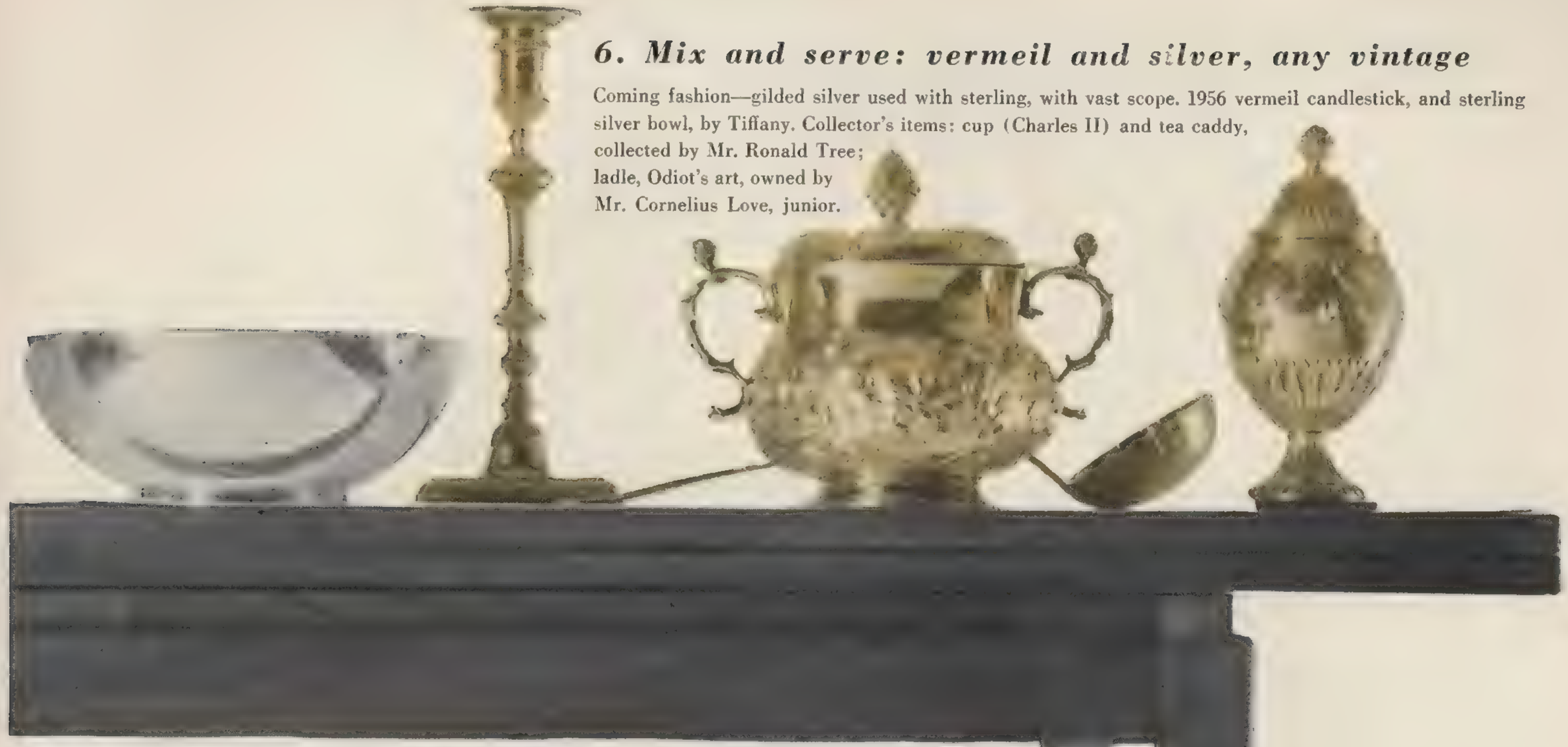
Left, ready-cuts of the new Amtico vinyl tile, combining black with white with elegance; here, in two of two hundred possible ways. Called "Customotifs," they're nine inches long each (no limit on effects—mix as you please).

5. Easy-chair news: the Harry's-Bar theme

Fitting comfort for today's scaled-down rooms, a copy of the chairs in the Venetian bar that's a landmark on every travel-plan. Small in area, strong on comfort, it's designed in hardy cherry wood with a soft walnut finish and black leather seat pads. By Baker.

6. Mix and serve: vermeil and silver, any vintage

Coming fashion—gilded silver used with sterling, with vast scope. 1956 vermeil candlestick, and sterling silver bowl, by Tiffany. Collector's items: cup (Charles II) and tea caddy, collected by Mr. Ronald Tree; ladle, Odiot's art, owned by Mr. Cornelius Love, junior.

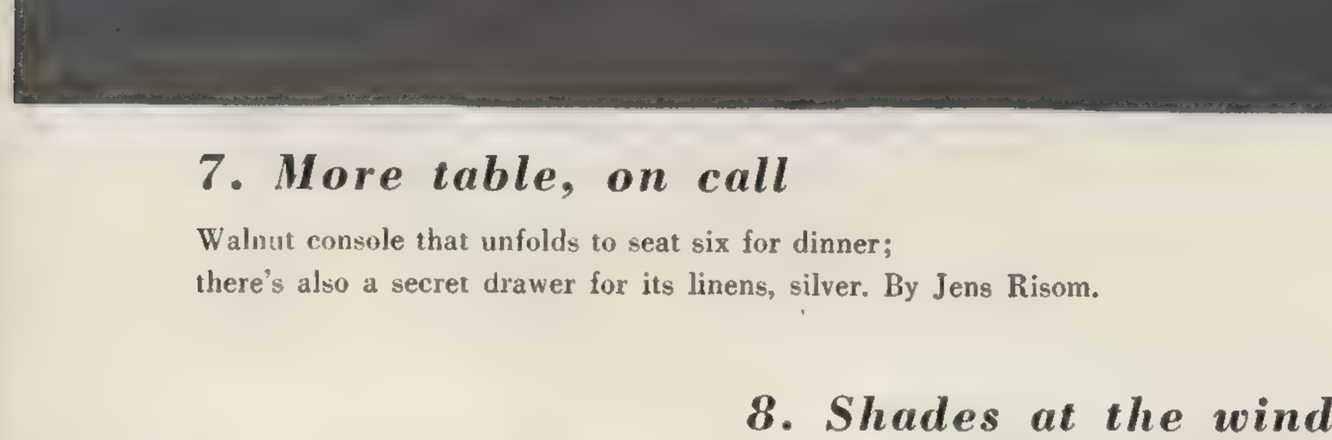


7. More table, on call

Walnut console that unfolds to seat six for dinner; there's also a secret drawer for its linens, silver. By Jens Risom.

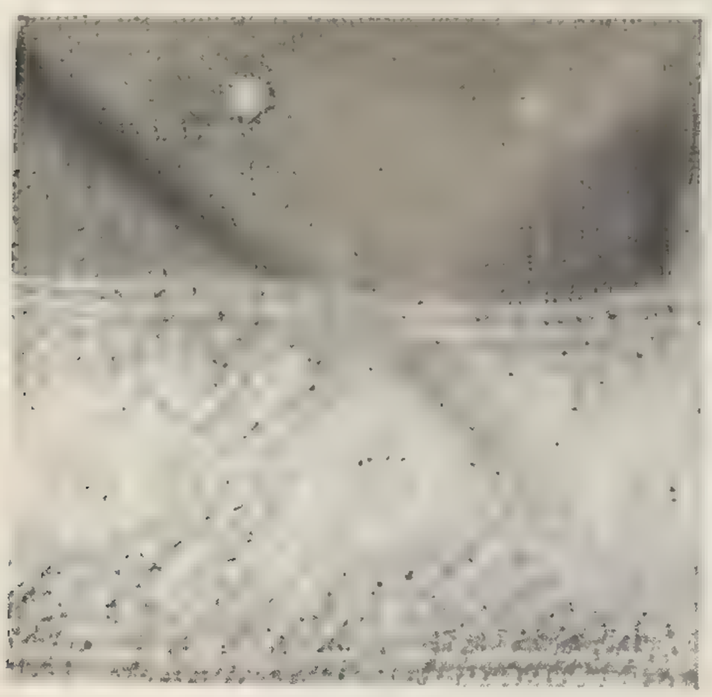
8. Shades at the window again

Not hard to see why: this white shade, with green braid curving its scallops, gives a room a lovely new outlook. From a made-to-order collection, by Louis Bowen.



9. Luxury of embroidery—practically everywhere now

White-embroidered natural linen, and flocked wallpaper: "Irish Lace," by Patterson Fabrics.



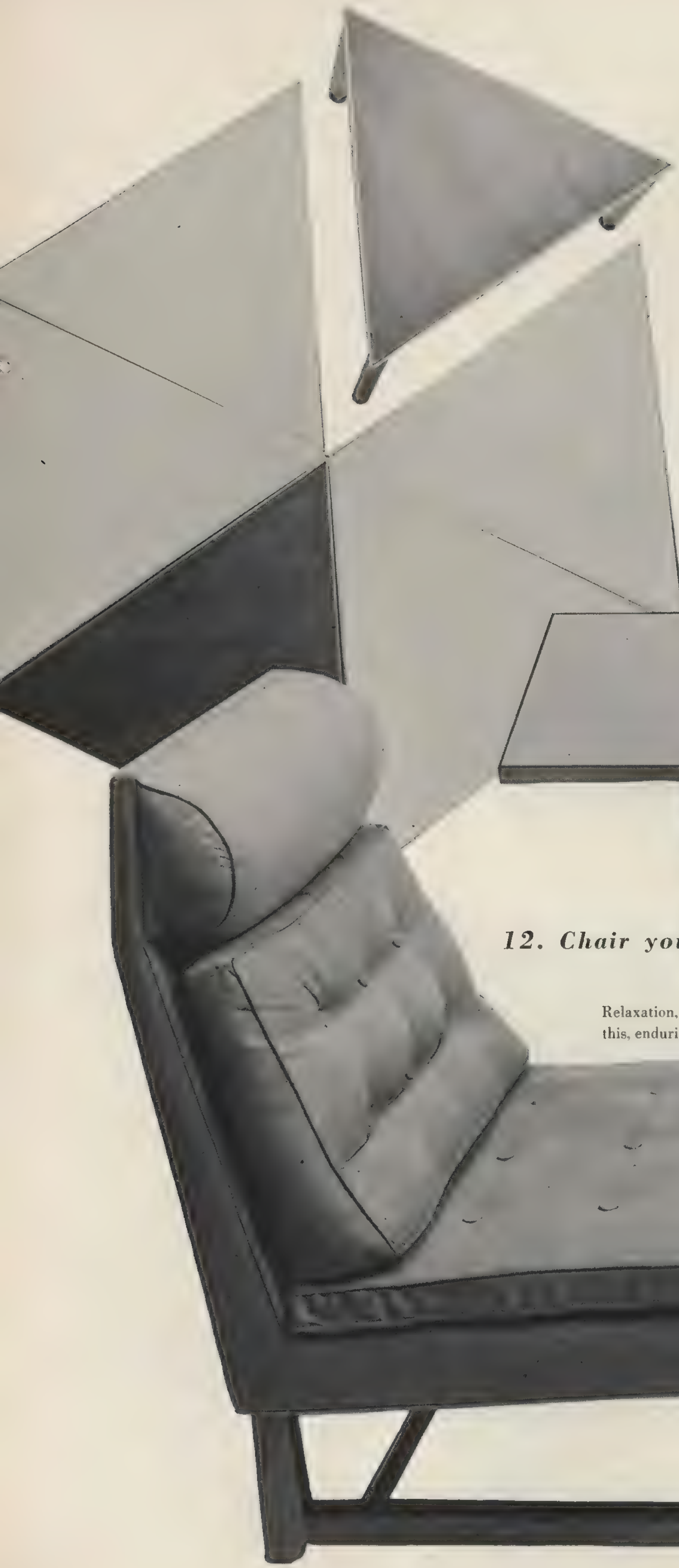


HERBERT MATTER

10. Good taste in rugs that moths can't abide

Delicious-feeling, as well as Mitin-mothproofed: new wool area carpeting with a fine twist, a weave of golden diamonds (shown, just a facet). "Northern Light" by Whittall.





11. New lightweight champion: table based on magnesium

Light as little trays, new "fragment" tables standing firm on magnesium legs; tops—Formica (many colours), walnut, or make-believe leathers. Some come singly, or are separable; some fragments are permanently linked to varied lengths or widths. By Mueller.

12. Chair you can put your feet on— the living-room chaise longue

Relaxation, without fear of reprisals, via new foot-resting chairs: this, enduring red Thaibok silk and walnut. By Edward Wormley for Dunbar.





13. Latest blend—wallpapers and fabrics

Foliage theme that gives the new golden light to a room—matte chintz, and wallpaper, both hand-screened to look like leafy lace. By Cheney, Greeff.





14. Wallpaper woodwork: gilded panels

Luxury that looks as if it came from a French château (and a fine one, too), this new "boiserie" that can be applied by a paper hanger. Flocked "Panel Directoire," in two sections—by Louis Bowen.





15. Parquet walls, real news in straw

Genuine straw, woven by the yard or the square,
with a new plastic backing to make it fit
(finally) just like wallpaper.
Four patterns are available—all of them
fireproofed—at William Gold.

16. A Mighty Mite–this new TV antenna

Only nineteen inches wide in all, a power of an indoor antenna (works for
colour or black-and-white). Stands neatly boxed on top of the TV set;
has soundly propped sides instead of floppy "rabbit's ears." Channel Master "Showman."



17. New tote-seat, magnesium stand

Four bright pillows (of Naughide, a make-believe leather)
firmly upheld by magnesium legs, light as a pouf
and as portable. By Mueller.

HERBERT MATTER

18. Luxury of science: nylon-rug news

That sinking feeling—nice in
carpeting, now in white nylon,
an inch-and-a-half deep.
Washable. By George W. Borg.

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FRANCES DENNEY, Philadelphia.



FRANCES DENNEY

Continued from page 54

BEN ZUCKERMAN

Her Grace, a coat fit for a princess, but made for the thousands of American women who love the unique, want the finest, place quality above price. For these women, Ben Zuckerman has designed coats in Keanon De Luxe vicuna, the softest, most precious fabric in the world—rarer than diamonds.

He drapes its softness over an inner shell in order to retain its beautiful shape. In this coat he projects the new horseshoe silhouette with width at the top (achieved by a fold behind each shoulder) and slightly tapered body.

Zuckerman vicuna coats are suitable for all occasions, all climates and come in the four Keanon vicuna colors made especially for women: natural blonde, natural Titian, navy and black. Same colors in De Luxe Cashmere.

at

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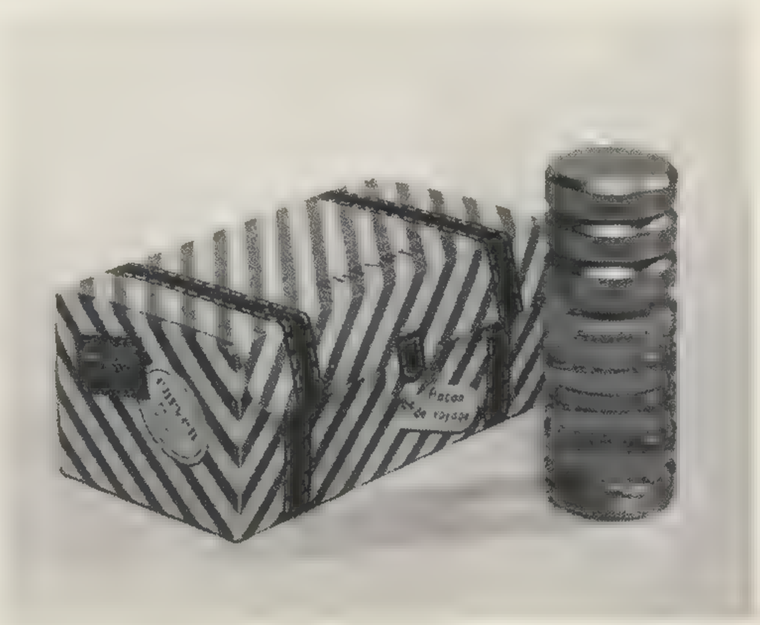
Discoveries in beauty



Hermès of Paris, the famous leather house, has turned its hand to perfume—with delicious results: a new scent called "Doblis." It's dry, light, and subtle, with faintly smoky overtones, and would be ravishing with tweeds, wools, furs. The box is a handsome little replica of Hermès' familiar Paris shop. At Lord & Taylor.



The rain in Spain (and other Mediterranean countries), produces the flowers that go into this perfume: "Joya," by the Barcelona perfumers, Myrurgia. Its name in Spanish means "jewel"—also "joy" or "ineffable pleasure." All three meanings fit this scent. which is flowery, bright, and enchanting. Saks Fifth Avenue.



Carven's new "Flacon de Voyage," a travelling perfume-flacon, is nice even if you're only voyaging into town for dinner; strongly made of sculptured glass with a triple-ringed top, it's airtight and leakproof. In a pretty green suède case, ready to fill with Carven's "Ma Griffe," or "Robe d'un Soir." Saks Fifth Avenue.

NEW FACE—FRENCH-FASHION: All the preparations below were made in France—but readers can now make these discoveries in beauty in American shops. Among the delightful new imports coming through Customs: a thirty-day complexion régime devised by a well-known French dermatologist, particularly helpful in correcting dryness and other summer ravages; a new under-make-up lotion containing Royal Jelly (the queen bee's diet); a durable mascara that's been, until now, solely-owned by smart Frenchwomen.

MIEHLMANN



Now in the U.S.—preparations by the French dermatologist, Dr. N. G. Payot. Left, her penetrating liquid cleanser, "Golden Rays"; centre, the two formulas for her thirty-day freshening treatment, "Crème Embryonnaire" and "Rege-O-Derm," boxed together; right, astringent "Lotion No. 2." All: Lord & Taylor.



Causing a buzz—"Elixir à la Gelée Royale," which contains the celebrated Royal Jelly, said to give the queen bee her vivacity. By Orlane, the French firm that first used this jelly (in "Crème à la Gelée Royale"), the Elixir is a clear, pale lotion to be worn all day under make-up, beautifying as it goes. At Bonwit Teller.



More news from France: Stendhal's waterproof mascara that's smooth, creamy, and virtually un-smearable, even by wearers who weep buckets of tears at plays or movies. (It's a favourite with actresses abroad, for this very reason.) In black, brown, or delicious colours—one is Véronèse, a deep green. At Lord & Taylor.

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CHEF D'OEUVRE

(Continued from page 235)

very cold, the meringue sticks and will not lift out cleanly, and if it is baked for too long—about half an hour should be enough—it is dry and hard.

You make a very good *crème pâtissière*, strain it and add half its quantity of whipped cream when it is cool. Then you add it to three cups of fresh butter which you have already beaten to a creamy consistency, pouring it very slowly, stirring very gently. You divide it into three and flavour one part with strong black coffee, one part with kirsch, and one part with finely ground pistachio nuts—they must be ground to a powder. You spread the meringue cases, each with a different cream, and pile them up, the fourth on top, smooth side upwards, saving enough of the cream to cover a third of the cake, top and sides, so that there is a pale-green triangle, a cream-coloured one, and a coffee-coloured one. It looks very delicate and beautiful and should then be further decorated with crystallized apricots and angelica, pistachio nuts and blanched almonds.

Bertrand, however, made a decoration of his own. He had learnt to work with spun sugar and he made very quickly a recognizable bed, with high twisted posts. He piled up the white cream for pillows, and spread a coverlet of the green, turned back invitingly to show the white. He put the little bed in the centre of the great cake. It was about six inches long, so his figures could be four or five inches high. He went to work with almond paste and hard icing. The little female figure had a flounced, icing-white peignoir and bright yellow ribbons of spun sugar. Bertrand held her for a moment, smiling. Then he mixed red and yellow colouring into his sugar, brought it up to the right temperature and began to pull out long, fine threads, working them on to the head of the little figure. He laid her on the cake. Then very quickly and neatly he made a wreath right round the cake, of leaves and flowers, from apricots, angelica, and nuts. He decorated the sides with tiny bunches of flowers, evenly spaced. Then he stood back, smiling crookedly, and looked at it. He dipped a feather in the cochineal and touched in the lady's mouth and put a red spot on each cheek.

At five o'clock, leaning in the window of his room above the kitchen, he saw the Comtesse ride into the stable yard. The groom took her horse and she walked rather slowly into the house. There was a dull evening ahead of her. He put on his clean white coat, took the cake from the locked cupboard, where he had put it earlier, and went quickly up the back stairs.

He went into the Comtesse's small boudoir, knocking in case her maid was about. There was no reply and he cautiously opened the small door into her bedroom and slipped behind the curtains.

She came in gaily, humming, and flung her hat and gloves down on the bed. Bertrand could hear the heavy footsteps of the maid approaching with her great jugs of boiling water for her bath. He stepped out quickly, carefully holding the cake covered with a sheet of tissue paper. The young Comtesse turned with an exclamation; she was silent for a moment and then went quickly to the door, opened it a little and said, "Hortense, quickly, leave the water there and run down to the stables—I think I've dropped one of my new gauntlet gloves, the green ones. Be quick and it will still be light enough to see if it's lying in the yard. By the morning the horses will have trampled it." The maid muttered something and she spoke again impatiently, "I don't want my bath yet anyway. Leave them there and do be quick." She slammed the door shut. turned the key very quietly, went over and locked the small door to the boudoir, picked up one of her gloves and threw it under the bed. before turning crossly.

"You are a fool. Bertrand. You said you'd bring the *gâteau*, but why couldn't you ask Hortense for me in the ordinary way? There was no harm. Now you mustn't be found. You must go quickly—at once."

Bertrand came out into the room.

"It'll take her five minutes to get down to the stable yard and back. See the surprise I've made for you." He swept off the tissue paper. For a moment she did not

CHEF D'OEUVRE

(Continued from page 282)

realize. Then she began to blush. She looked up at him, still very pink, her translucent, golden eyes full of tears. "I thought you liked me—not like this—I thought you were my friend."

"How can I be your friend? You don't think of me like that—you couldn't. Monsieur Nicholas Massignies can be your friend—I can only be your cook—so this is truly appropriate. It's all edible, see? Nothing but sugar and cream and almonds—nothing permanent, nothing serious, nothing that can't disappear in a moment. . . ." She was crying now and he smiled down at her.

She said, wiping away tears, "I'm sorry, Bertrand. I've been unkind. I made you jealous of Monsieur Nicholas. We can't lead the same lives. I'm very fond of you, but I must have—friends in other parts of my life where you can't come with me. . . ."

They heard Hortense trying the door.

"Hortense. I want to be alone. I'll ring when I want you. Did you find the glove?"

"No. Madame. The water will be cold. Madame."

"Never mind. You can bring some more when I ring." They heard her go away, muttering, and Bertrand moved with the little Comtesse so that the bed was between them and the door.

"She can see through the keyhole. I'm sorry, Madame. When the cake is presented at luncheon tomorrow. there'll be only smooth cream and apricot flowers. . . ."

She was very young; it was not long since she had given up playing with the German-made, family doll's house back in Alsace. All pretty toys and ornaments appealed to her. She touched the spun sugar gently. "It seems a shame. It's really so pretty. You've made it beautifully. I didn't know you could."

When Hortense came in answer to the Comtesse's ring, her mistress was standing naked in front of the fire, combing out her long hair and looking down at the flames. She sang in her bath and she was very gay at dinner, teasing the Comte and eating a great deal. She went early to bed, and when Hortense brought her coffee in the morning, she was already sitting up, reading: it had not escaped the notice of Hortense that she and the young Monsieur Massignies were taken with each other; it was natural that she should be looking forward to her luncheon party; things were dull enough for her here.

When Hortense inquired of him in the early afternoon, the old butler said the luncheon had been excellent. Monsieur Nicholas was rapturous over the *pâte en croûte;* he asked that, at the end of the meal, he might congratulate the chef. There was only one strange thing: when the great *gâteau,* restrained in its pale green and fawn and cream—curiously, exactly the colours that Madame was wearing—was presented to Madame, she blushed scarlet and began to laugh and refused to tell Monsieur Nicholas the joke. Nor would she send for the chef there and then at his request, though he dilated on the subtle flavours and wonderful consistency of the cream in contrast to the meringue, and said her young chef was really a genius and must be carefully encouraged, flattered, and finished in Paris; he was a pearl she must not lose. Madame only laughed and blushed again and said that he could come in when the gentlemen were alone and swept the ladies away, almost before they had finished their fruit and drained their champagne glasses.

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FULL-LENGTH PORTRAIT: VITA SACKVILLE-WEST

BY AILEEN PIPPETT

There was a tingle in the air, a promise of adventure, that golden October day when I first met Vita Sackville-West. I had long admired her books, we had corresponded across the Atlantic about her friend, Virginia Woolf, and now I was to see her at one of the few places where she is better known by her married name, Lady Nicolson: her home, Sissinghurst Castle, in Kent.

Compared with the great mansion at Knole where she spent her childhood and which she has described in *The Edwardians* and the book called *Knole*, Sissinghurst is a modest affair, but it is indubitably a castle, though unlike any other I have ever seen. There are no scarred ruins of ancient battlements, bespeaking old wars; no long façade of windows indicating great galleries and a multitude of splendid guests. The central arch of the twin-towered Tudor gateway of weathered red brick leads only to a vista of gardens, it seems. Then one perceives other buildings, with roofs and chimneys and walls and windows, all neat, comely, comfortable, lived in; and all embowered. The effect is magical. People are going about their twentieth-century business in a house out of a storybook.

Twenty-five years ago it was less a habitation than a name, little more than a huddle of dilapidated cottages decaying around a crumbling tower in a wilderness of weeds. Then a descendant of the original owners came to the rescue of this sadly neglected and abandoned place, cut through the brambles and awakened a Sleeping Beauty to life. Today it stands, seemingly without walls, the Tower, the Priest's House, the South Cottage and farm buildings linked by gardens and orchards, living from within, not constrained from without, exerting its own compelling charm because it is a re-creation rather than a restoration. Inessentials have been discarded, what was useful has been found and cherished. It is the product of deeply felt but unsentimental respect for tradition, and the poetic insight of the woman who has transformed it from a wasteland to its ancient dignity as a home. It is one of her poems, an expression of her personality.

Not that there is anything antiquated or fanciful about Vita Sackville-West. Tall, slim, commandingly handsome, alert, sure in all her movements, she gives an immediate impression of agility and grace even when she is still. She seems poised ready for action, without giving any feeling of emergency. She knows how to do anything, I thought, except how to make a fuss.

She was wearing that day the whipcord breeches and leather jacket which Virginia Woolf mentions as the modern Orlando's choice of comfortable clothes. There was nothing aggressively mannish about this costume. It was chosen because it was most suitable for an active, outdoor life. But whatever she wore would be, I knew, equally elegant and becoming. She could set a fashion if she were so minded, or follow the accepted rule for a special occasion, such as a coronation. In any case the clothes would be worn with an air, both correct and expressive of her own taste.

She met me as the car stopped at the grass verge which is the castle's equivalent of a doorstep. Within two minutes I was comfortably perched on a chair arm and we were talking about our common interests like old friends; though exactly which roof I was under, how I got there and, in particular, how she knew I had arrived, since no bells were rung and no windows look out on the road, remain delightful mysteries. I still have only the vaguest notion where I was at any given moment; in which building, for instance, I climbed a winding stair with a stout rope for a handrail and tiptoed through a bedroom, holding my breath for fear of disturbing the ghost of Elizabeth I or invading by reportorial curiosity the privacy of my hostess, on my way to a thoroughly modern bathroom; on which wall hung the portrait of an ancestor or the beautiful young man whom Virginia Woolf called Shelmerdine; or through which open door I sud-

denly came upon Orlando, spattered with sunshine and leaf shadow, standing by a trestle, sorting out apples for market or storage or a pie of majestic proportions.

Lady Nicolson declares she is no *Hausfrau* and gets into a muddle about domestic matters. but the evidence is against her. Although Sissinghurst Castle must be difficult to manage because it is so scattered and so much is going on all the time without any obvious system of communication between its different parts, it is one of those marvellously well-regulated households where the right things happen at the right place at the right moment, as if by magic. The secret is not hordes of servants, as it might have been in the old days, but in calm and certainty at the centre of control.

As an aristocrat and the wife of a former diplomat, it is only to be expected that she knows precisely how to make her wishes plain, but the easy friendliness of her manner which enables her to dispense with ceremony while maintaining her reserve comes less from training than from a kind of natural courtesy and unself-conscious consideration of other people.

Fearless and affirmative, she raises no artificial barrier between herself and what arouses her interest. Mature experience has not dulled her desire to understand and explore the world around her. She projects the good will she feels. without either condescension or sentimentality, for she has a critical intelligence as well as a kind heart. Her comments are incisive, tinged with irony and salted with humour that is free from malice because of her readiness to sympathize and respect even if she can not agree with an opinion or point of view.

This basic attitude of acceptance and enjoyment, this ability to live in the present but garner the treasures of the past and project her hopes into the future. have endeared her to thousands who read her weekly contributions to the London newspaper, the Sunday *Observer*. She herself places no great value on these gardening notes, which are short, simple and meant to be as precisely informative as possible. But they are also amusing and personal, revealing much more of her character than she realizes. She tells of her mistakes and disappointments as well as of her discoveries. I hear the tones of her voice when she describes the vagaries of two species of verbena which took turn and turn about to scent the air, or the exotic vegetable which sulked when cossetted but flourished wildly when she lost patience and banished it to a far corner of a cow pasture, or the yellow garden that was suddenly a glowing success. "Better than money in the bank," she wrote, thus revealing the child in her which still thinks of banks where bright coins are poured out of bags, weighed on scales, pushed across counters in scoops, like sugar; a world where there are shiny half sovereigns at Christmas for good little girls, and no grown-up nonsense about checks, bits of paper, and vast adding machines.

Her friendliness and warmth flood over. "Grit!" she will cry in triumph, "that's the secret." Not the horrid gravel we got in our knees when we tumbled down, nor the fortitude enjoined on us when we cried because we were hurt, she explains, but lovely clean stuff, such and such a size, bought by the pound. Try it, and see what happens to your soggy soil.

Sometimes the experiments don't work, but she doesn't despair or denounce the nurseryman's catalogue. Maybe something that wouldn't bloom for her will thrive for you, she suggests, showing yet again the innate courtesy which extends beyond people to every living thing. Even a pot plant has its own nature and must act accordingly.

"I rather hate being regarded as a horticultural expert, which I'm not," she told me, and she was much astonished at being awarded a gold medal recently by the Royal Horticultural Society. She still thinks of herself as an amateur. In theory she has had a garden since she was allotted a patch of her own as a child at Knole Park, but naturally enough she was too impatient then to await results or work steadily at the job. It was only when she had her own home that she took gardening seriously. Why take credit, she argues, from having learned by experience, when there is so much more still to learn, so many more things to try, so much deep pleasure in the effort to coax miracles of loveliness out of the earth?

She works in her garden for love, and it is just good fortune that she earns enough from her weekly notes to keep three gardeners. Other activities are not

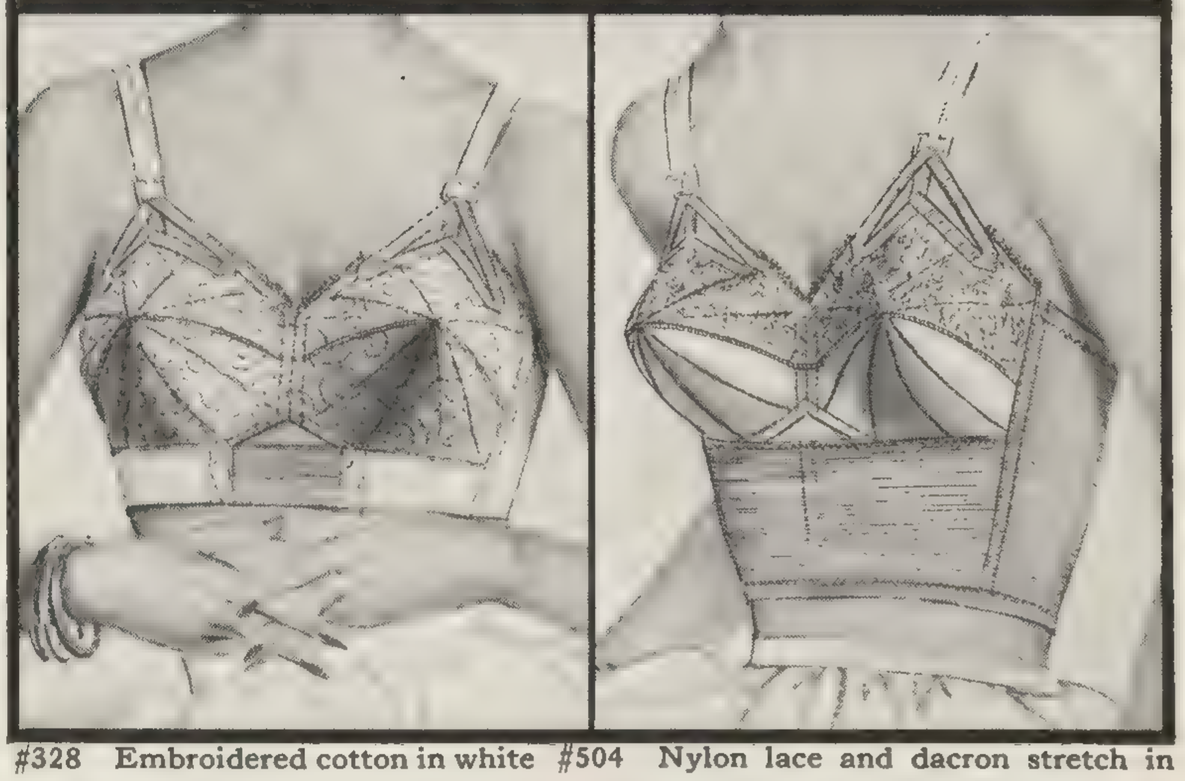
(Continued on page 286)



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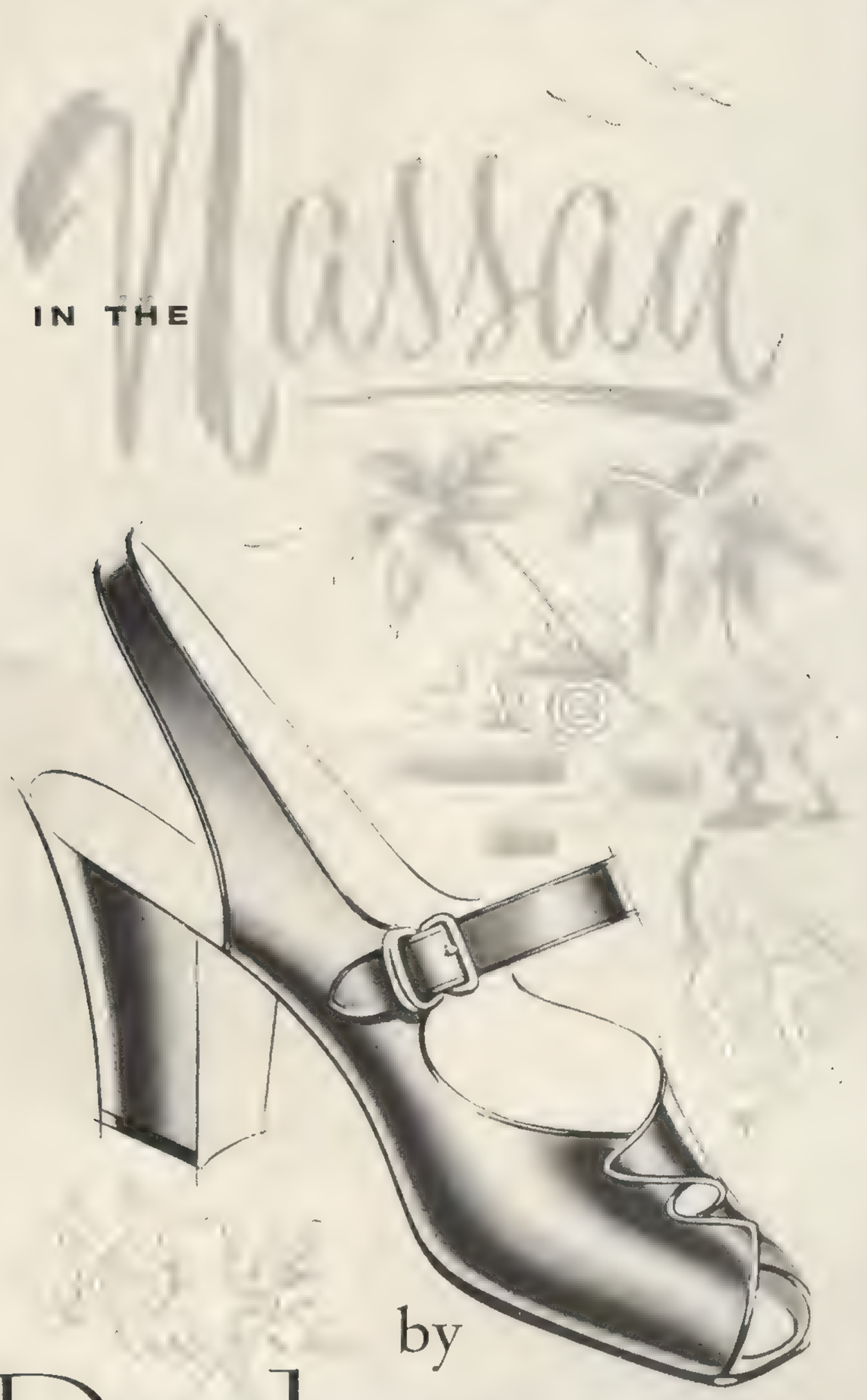
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FULL-LENGTH PORTRAIT

(Continued from page 285)

so practically rewarding. As an unpaid Justice of the Peace she takes her regular turn on the bench, but she also has to be on call to hear special or urgent cases. A sudden summons from the police, just when she is trying to write, infuriates her, she confessed. But there is nothing for it but to get up and go. No use grumbling; her neighbours who are fellow magistrates (four farmers, two baronets, some ex-army officers and a woman schoolteacher) are undoubtedly as busy as she is at the moment, and anyone who has accepted this honour and responsibility for public service must put his or her own work aside and deal with the emergency.

Her idea of being a good neighbour is not limited by her sense of social obligation. Her response to any appeal for help is immediate and practical. It may be the prompt dispatch of some thriving plants to a complete stranger who has written for information, or it may entail considerable time and effort on a worthwhile project.

This was the case with the old windmill at Cranbrook, her nearest small town, which was threatened with destruction but could be saved and its future maintenance ensured by the Kent County Council if money could be raised speedily to repair and paint it. All kinds of people from far and near, lords, archaeologists, members of the Rural District and Parish Councils, sprang into action. Her share of the work included writing the appeal for funds. The result, in its simple presentation of the facts, is a model for those who study how to draw blood out of stones; it is also a joy to admirers of her lucid, graceful style. But rather spoilt for her, she told me, because she had seen the mill as a shepherd "in his smock . . . lifting benevolent arms in a sort of benediction," and then she discovered that a mill, like a ship, is always "she," and so she had to rewrite what is, in effect, a prose poem.

She takes her work as a writer with professional seriousness but is genuinely modest and detached about it. "Painstaking but uninspired," "No, I'm not ashamed of that," are typical

(Continued on page 288)

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SHOPPING TRIP

(Continued from page 233)

More blousing—in Harvey Berin's dress of sheer navy-blue wool, the blousing eased back from a high, almost Empire waistline in front, then caught in by a shaped and buttoned belt, so the effect is almost that of a short, back-dipping jacket. There's a narrow V-shaped band of the wool appliquéd on the bodice, with a small, soft bow at the point of the V. This is a charmer at about $70, and available at Saks Fifth Avenue, Neusteter's, and Neiman-Marcus. Larry Aldrich's bloused sheath of beige wool jersey has the waistline firmly (and high-ly) established by a grosgrain band, sewn on: then, this turns around and comes back as a sash. The sheath is collarless, buttoned at the back, and coolly lined in silk—making it even pleasanter for early-September wearing. Bonwit Teller and Hudson's both are delighted with this; it's priced at about $125.

A tonic to any autumn wardrobe would be Trigère's black wool jersey sheath—not only because it's black (though that's a happy factor), but because of its real ease and subtlety of cut; it has a high, folded neckline (pinioned by two buttons) from which fullness is released, then tapered down to the waist, where it vanishes. (Our fashion editor viewing this one jotted down, "Excellent.") This find is at Bonwit Teller and Woolf Brothers. About $135.

Another stimulant, served black: Elfreda-Visioni's black wool jersey dress with a softly-draped bodice (this, comfortably lined in silk), a neckline that's crossed over to give the effect of a scarf. The jersey's exceptionally light, almost foamy in texture, with a dull, matte finish—marvellous background for accessories. It's a dress that would look charming on a woman of Mrs. Exeter's age—or her daughter's. Jay Thorpe has it at about $90.

The American collections offer a profusion of that bonus costume, the sheath-with-a-jacket, and it could not be timelier, since it provides its own thermostat, so to speak. Among its possibilities: the sheath alone now, the sheath and jacket later, the jacket alone (often, it has the stature of a coat) over other sheaths. When the costume is in the new bluer blue and black, the case with B. H. Wragge's nubbly wool tweed sheath and jacket, the triumph's complete. The sheath has a blue-and-black wool tweed skirt, a knitted top (with below-elbow sleeves) of royal blue jersey; the blue-and-black wool tweed jacket is faintly bloused, and quite capable of leading its own life. All this fashion is at Bonwit Teller and Hudson's, and all for about $95. A costume that could practically make a season single-handed is by Ben Zuckerman, and consists of a narrow, short-sleeved sheath belted in leather, a lined, longish jacket with a half-belt looped over at the back; both in a tweedy wool with strong blue, purple, and black prevailing, and heavy enough so that the jacket makes a very substantial little coat all by itself. This is about $295, at Henri Bendel and Filene's.

Both the above costumes, in whole or in part, could move easily between the city and the country. So could one of David Crystal's versions of the dress-with-jacket idea: worked out in bright, fireman-red wool jersey, it's a short-sleeved, high-waisted sheath, belted almost under the bosom; a short (about midriff-length) jacket buttoned snugly over it. The sheath is lined. This costume is available at Saks Fifth Avenue, at about $70.

For a particularly urban approach to the dress-and-jacket idea, we commend you to Hannah Troy's black sheer wool and Persian lamb costume that's a masterpiece of *statement*—a high-necked dress cut on princesse lines (the skirt is gored), topped by a short boxy jacket, edged all around (sleeves, too) with a narrow banding of Persian lamb. The two look so wonderful together it's almost a pity to separate them—yet either, of course, could stand smartly alone. This may be found at Saks Fifth Avenue and Dayton's and is about $175.

Another sheath-and-jacket costume turns up in one of the newest media it *could* turn up in—basket-weave wool; there's a strong surge towards this open, cross-woven look in new wools. Larry Aldrich's sheath and jacket combines black basket-weave wool

(Continued on page 288)

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FULL-LENGTH PORTRAIT

(Continued from page 286)

comments she is apt to make if questioned about books written years ago but still being reprinted and reread.

Occasionally she permits herself a certain amused tenderness towards an early book, as when she told me that *Heritage*, the first novel she ever tried to get published, was turned down on the score of being too short. "I hadn't any idea of what length a novel ought to be; twenty, thirty, sixty, eighty thousand words meant nothing to me. So I put my manuscript sadly away,"—she had drawers full of all sorts of stories and poems at the time—"until I happened to make friends with George Moore, who suggested a way I could plump it out into the requisite length. And that was the start of my literary career."

This light way of referring to her achievements as poet, novelist, biographer, travel writer contrasts with her attitude to work in progress. It was in the library at Sissinghurst I felt most strongly the tenacity of purpose with which she has followed her bent and served her genius, not seduced by her own versatility or overthrown by lack of opposition. In this lofty room over the Tower arch, reached by a stair that spirals past arrow-slits now manned not by archers but by fragile amber and purple goblets, she talked freely and sincerely about her dead friend, striding about, smoking, thinking aloud, in that secluded place where she does so much hard work and knows also the joy of accomplishment.

The sense of fantastic improbability which had pervaded my early impressions gave way to a deeper appreciation of Sissinghurst's wonderland. I glimpsed another kind of reality. I understood briefly the paradox of the double life of a practical woman and an artistic creator. Her life as wife, mother, hostess, magistrate, gardener, and friend is an open book but remains her private affair, while the secret inner life of the poet, so jealously guarded, gives itself to the world; and is not spent in the giving.

The image linking the woman and the home, the poet without pretense and the castle without walls, returned to me in our moment of parting. Every detail had been taken care of. She interrupted her few final words to the chauffeur by a quick look at the sky, the country folks' infallible clock and weather chart. Reassured that all was well, she smiled and waved us on our way; then turned again to scan the evening sky. What she saw in that second glance I do not know; what I saw was the sudden flash of thought, the turmoil and the stillness at its core. Another errand before dark, another poem later to see the light? Both perhaps. For me, the day had more than fulfilled its promise.

SHOPPING TRIP

(Continued from page 287)

with white satin—delightful mixture of casualness and richness. The sleeveless sheath has a neckline that's high in front and dips rather low at the back, a high waistline defined by a grosgrain band and a broad grosgrain belt; the collarless jacket is lined in white satin. Jacket on, it's a "suit" for daytimes in town—jacket off, or thrown back, it has a late-day connotation. About $175, at Bergdorf Goodman and Frederick & Nelson.

A thick, spongy black basket-weave wool that has great depth (but not heaviness), is used for George Carmel's suit with a double-breasted, unfitted jacket, a straight skirt—its special fillip, a double collar on the jacket. Discoverable at Bonwit Teller and Thalhimers, at about $165. Then, we can think of a number of smart women who'll fly into the arms of a navy-blue suit we've seen (here, the wool has the good dry texture of hopsack). Made with a shortish, straight jacket with

(Continued on page 289)

SHOPPING TRIP

(Continued from page 288)

tabbed, buttoned pockets, it's a suit with a general air of being completely at ease anywhere. From the Ben Gershel collection, this suit is at Bonwit Teller, Montaldo's, and Neiman-Marcus, priced at about $165. Monte-Sano & Pruzan make a suit they call "Caviar"—thin black basket-weave wool with a double row of round black buttons on the notch-collared jacket, which has three-quarter-length sleeves. It's about $210, at Jay Thorpe, Stix, Baer & Fuller, and Best's Apparel.

The blue-black-and-grey wool tweed of Dan Millstein's long-jacketed suit has a basket-weave look that's remarkably effective—big, bold strands of the colours cross and re-cross. The jacket's double-breasted, collared in black fur, and clearly headed for a double life (over its own slender wool tweed skirt, and over any number of black wool sheaths). This handsome affair is at Titche-Goettinger and Joseph Magnin, at about $160.

The new black town suits express, beautifully, this season's feeling for *soft* blackness. One, by Adele Simpson, is in very smooth black wool broadcloth—soft to the touch, firm in intention to hold its line. The line, here: high-waisted. A narrow band of wool piping runs around each side of the jacket, near the top, then passes under each arm, and ends in a little bow below each shoulder-blade; from each bow falls a deep, folded pleat, so the effect is that of a flip little back panel. The same back-panel idea, minus bows, occurs in the high-waisted skirt, giving a nice bit of leeway for wearers with a long stride. The various Saks Fifth Avenues, and Neiman-Marcus, all have this, at about $165.

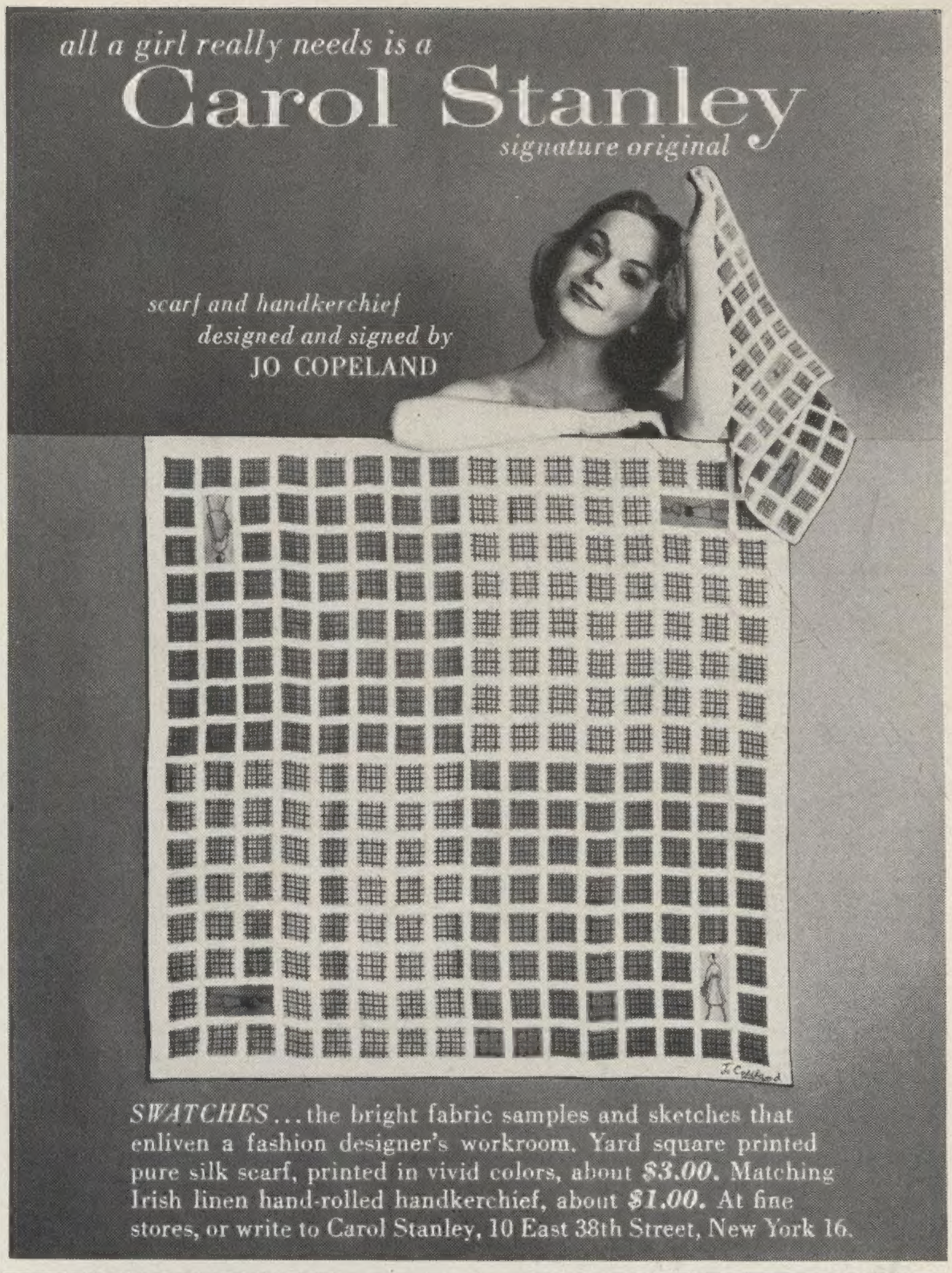
A close-textured black wool as smooth as cream makes Trigère's suit with a gently-cut jacket that ties in front, flares out below the waist in a middle-of-the-road kind of peplum; the sleeves are bracelet-length. At Lord & Taylor, at about $235. A delicious black wool suit by Monte-Sano & Pruzan has a jacket with a broad cape collar, a set-in belt that anchors some soft blousing at the back. At Henri Bendel and J. W. Robinson, this is about $235.

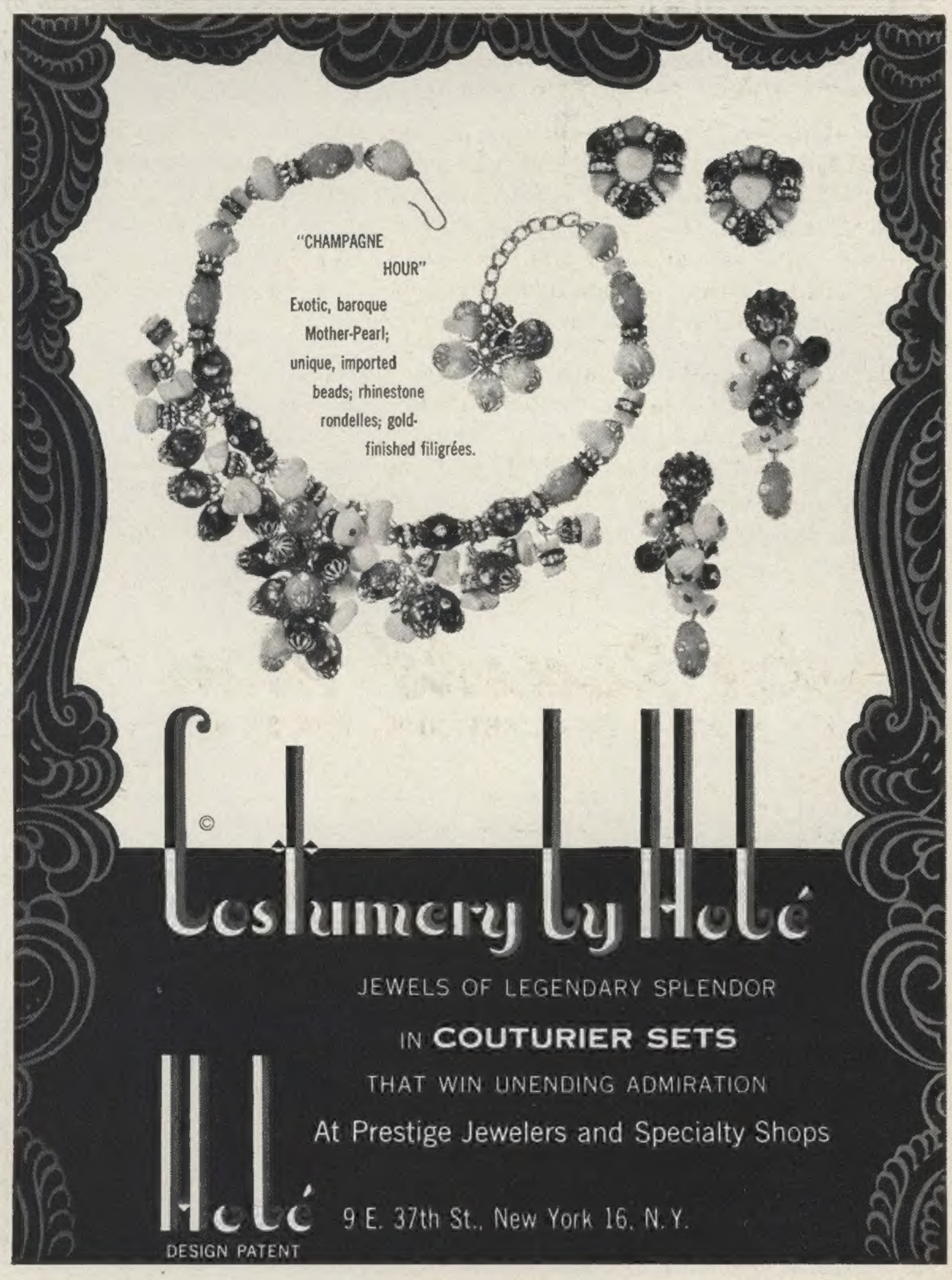
Black town suits haven't got it *all* their way, though. Bonwit Teller has a group of attractive knitted wool jersey suits, made in France especially for this shop, mainly with narrow skirts and hip-bone-length jackets that are lightly fitted; these are available in such colours as bright navy-blue, garnet-red, and taupe, as well as the omnipotent black. All are priced at $155.

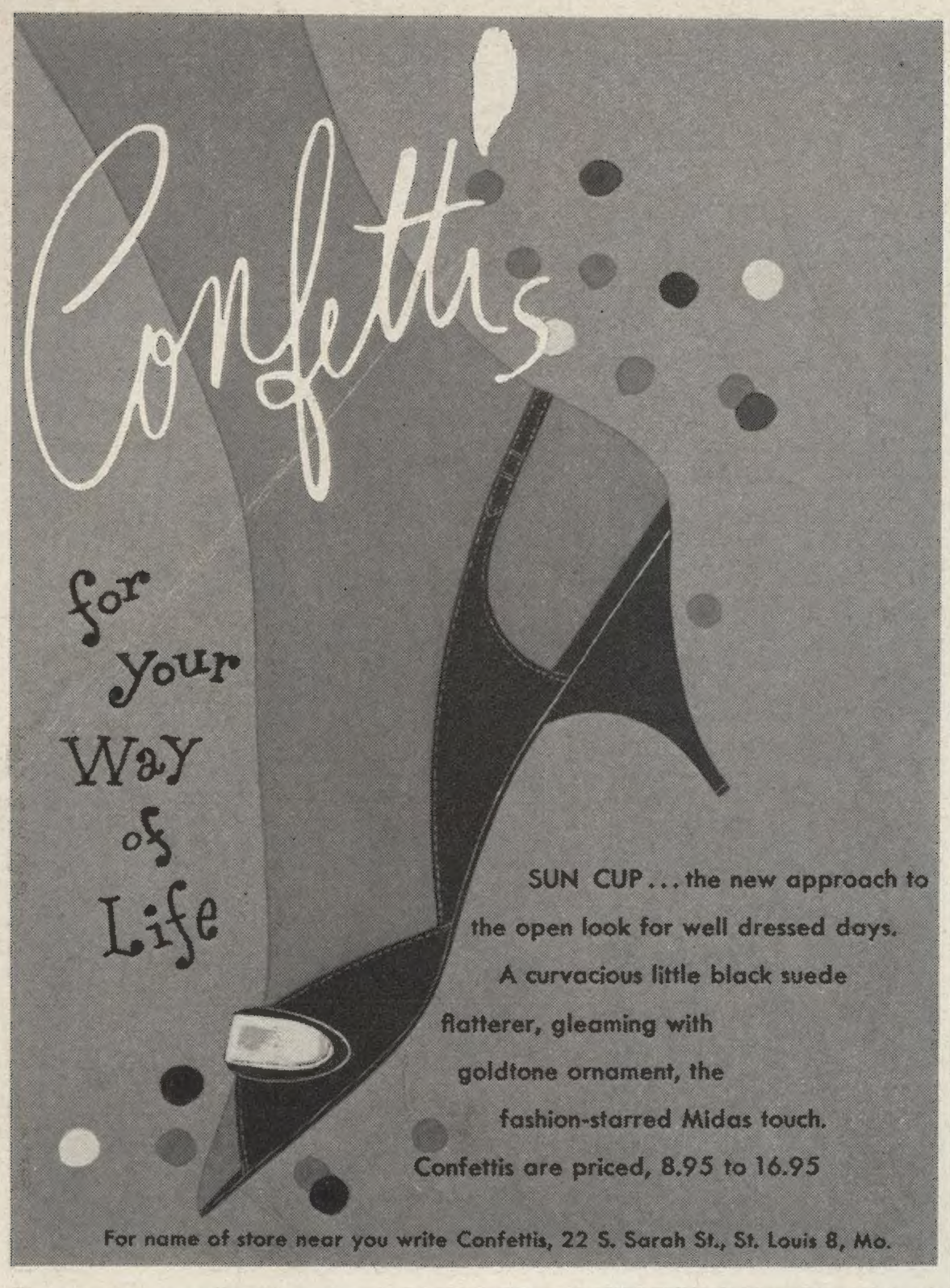
A desirable situation existing in late-day dresses this season can be pretty well summed up in one word: black. It's the new dazzler for the first autumn evenings, for all the evenings to follow all winter. Nettie Rosenstein handles it superbly. For example, she does a short black dull-satin dinner dress with a wide, draped cowl neckline that crosses over the bosom in front, swirls around to the side at the back. As for the skirt: arrangements have been made for simultaneous slenderness and fullness (a clever back panel shaped like an inverted V). This is at De Pinna, Dayton's, and Montaldo's; about $165. Rosenstein also does one of the most wearable versions we've seen of the Empire line: a short black silk crêpe dinner dress with two widely-spaced bands under the bosom, the space between them lightly shirred. Here, too, there's a back panel, anchored this time at the hem. It's about $95, at Bergdorf Goodman and Harzfeld's.

A short black silk gabardine sheath and jacket by Harmay adds up to a costume that would give almost any woman a pretty figure, gratis. The sheath is sleeveless, with a V-back that terminates in a bow; the jacket is short, with a wonderful side-sweep up and to the left, where there's a flat bow and a bit of glitter. You'll find this charmer at Lord & Taylor and Marshall Field, at about $90. Estevez does some sorcery in black for late day: a delicate, long-sleeved dress of black chiffon over black silk, with a floating back panel; the skirt is a touch longer than everyday street-length. This is about $90, at Bergdorf Goodman and Joseph Magnin. In another enchanting short late-day dress, Estevez dissents from black: this one is a green velvet sheath (the green of crème de menthe) with a round neckline that's looped softly over itself.

(Continued on page 290)









SHOPPING TRIP

(Continued from page 289)

About $60, at Bergdorf Goodman.

Although Hannah Troy does a concentration of black late-day dresses (and nicely, too), one of the smash hits of her collection is in navy blue: a slender navy-blue wool jersey sheath with a separate overskirt of navy-blue satin, both street-length. Where the skirt fastens in front, there's a flat, fringed bow; the scoop neckline of the sheath is bound in satin. Bonwit Teller, Hutzler's and I. Magnin all have this dress; about $125. A late-day dress of great subtlety and charm, and one of the joys of the Samuel Winston collection, is his street-length dress and jacket of sheer wool in a muted Paisley print—black and browns mingled to give a taupe-y effect. The dress is high-waisted. the jacket short and snug, and there's a bit of piping and a bow just below the round neckline. It's the kind of costume that can look as easy as you please (you wouldn't feel over-dressed wearing it to a tea at your child's school)—but with a little glitter added, it could go on beautifully to dinner and the theatre. It's about $225 at Bergdorf Goodman.

(More late-day news, photographed in this issue; next chapter, two weeks hence, in the September 15 issue of Vogue.)

MEMO TO MRS. EXETER RE SEPTEMBER 1 VOGUE

The Vogue reader who's probably had the most pleasure from her front-row seat (see pages 203-225) at the new Paris Collections: our senior reader, Mrs. Exeter. The Paris fashion, made to a woman's order with a finesse that's been perfected *and* respected for centuries, rarely fails on quality, and that's the essential quality in clothes when a woman is old enough to understand real chic. Notes in our Paris Report of special interest to Mrs. E. are these: the new draperied dresses; caped city dresses and suits, especially those with new linings or edges of fur; skirts softer over the hips; the immense chic of black and of brown again—*and* of violet. At least twenty dresses at Lanvin-Castillo are in this deep, beautiful tone, and mauves and violets are in almost every other collection. And as for the futurity feature at Dior, the demi-long suit skirt for day: well, pure nostalgia for Mrs. Exeter at the moment, we'd say. (Not so those Poiret-like opera pumps reported at Perugia, however—step right into them; beautiful!)

From the American Collections: new fashions ready for Mrs. Exeter's immediate wearing, also reported in this issue. All have the quality she wants, and the soft new elegance that suits her so well. Some (by that happy fashion-coincidence that happens every season) parallel new Paris lines. Black, of course: softer day dresses; those day-through-dinner dresses with jackets, that she loves; long, sleeved black dinner dresses again; black mixed with brown in lovely new ways; even accessory-news for black—black shoes with black touches, and gloves in offbeat shades of brown. Then, the news of mauve, definitely. Then, new furs like the shorter mutation mink coat, softly cut black fur seal jacket, long-maned furs in neat city hats. Pages 250-253: enough new cashmere sweaters to handle Mrs. Exeter's casual dressing superbly for months to come.

Special note: Vogue's Fashions In Living, also in this issue, is the second appearance of this new Vogue department devoted to the house around our reader—Mrs. Exeter, for one. Subject this time: eighteen coming changes in décor, reported right at their start, elegant without being finicky or "precious"—just in case Mrs. Craig is reading this as well as Mrs. Exeter!

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